

Ken Wheeler

Fujifilm Camera Helpful Tricks & Tips

1st Edition

Helpful Tips for Fujifilm Camera Owners

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Helpful Trips for Fujifilm Camera Owners

by: Ken Wheeler

1st Edition April 25 2019

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Cover image taken with X-H1 and 8-16mm using a Godox AD200

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LUX ET VERITAS

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PLEASE NOTE! All cleaning, care, etc. tricks & tips within this booklet are most ideal and or factory recommended methods. It is obviously so the case that reading within, many people can and will say: *“well I do it a different way and it also works just fine...”*.

As it necessarily follows that there is often MORE than one way to achieve the same result, is it also true that that way may not be the best, quickest, or most safe way to achieve the desired result. Therefore the most ideal, safest, and best recommendations within these tricks & tips are the ones suggested in most all cases.

Additionally camera setting tips & tricks may not be *your* well-established methodology (such as perhaps shooting mostly shutter priority etc.); however the camera settings shortcuts and tips are meant & implied as suggestions to think about and possibly try since they cut time & effort, such that you can concentrate on the shot more and your camera less, which is always extremely helpful.

Further, some or more of the tips & tricks in this booklet might be obvious to a seasoned Fujifilm camera user, however I can promise there are plenty of tricks herein to be of aid to even the most seasoned user. It is the case, obviously so, that many of these tricks are cross compatible with other camera systems, such as cleaning tips & other tricks.



INTRODUCTION

This is a “meat and potatoes” unassuming book (larger than I planned it being!) on Fujifilm Tricks & Tips that everyone can get something from,...everyone. At the very least it will save you time and money on lens recommendations and great gear & accessories. At its best (depending on your skill levels) there are tons of time saving tips in the sections of this book to help you shortcut and learn how to use your Fujifilm camera & its systems. I did not even try to make this book fancy in appearance or in its contents, because that is neither important nor a good use of my time which is very limited. There is a lot of “pretty garbage” out there to read. I care about content alone. Further more, as of now I’m the third person ever to write a book on Fujifilm camera systems, and I did not want to do anything even close to what the others have done, which is mostly rehash and pontificate on the camera user manuals. To do so is a disservice to the reader. Every Fujifilm camera owner should read and re-read their user manual. This book’s contents are meant to be about the things not in the user manuals!

This is not the last edition, its merely the first and **Fujifilm camera detailed specifics will be added quickly after in the 2nd edition.** However menu systems across Fujifilm cameras are about 95% identical and the menus section is useful for everyone. However at the current size of this book, I cannot add everything in the 1st edition. **Why not?** Why not just wait and put everything in it and publish it a few months later? Because I’m writing this, and it’s free, and importantly this is how I like to write, one big section at a time, or in this case edition. I like writing books in editions, in this case I have the skeleton, the organs and eyes of the book, I will put the finer skin and hair extreme details within this book in the 2nd edition very quickly afterwards. Likewise new-release cameras as well.

Ultimately learning these tips & tricks will let you understand the camera much better which lets you “forget” your camera and focus on your shot which is the most important thing. A camera need be like our legs and breathing, we just do it, we don’t think about it.

I know for a fact some people will complain and scoff about the gritty images in this book, and I have to say that there are “*those that do & those that talk about those that do*”. It’s so easy to talk and so hard to do. I could have taken 20X as much time to take detailed pictures of 100s of different little things, but that in no way helps the contents of this book, admittedly 98% of the images (other than the photo examples) were taken with my phone! Why? Because I wanted to spend my precious time on the contents rather than images of SD cards and sensor swabs! Further more I am not, nor have I ever pretended to be a “video guy” and both personally do not care about video, nor have included such tricks & tips herein; *sorry for that, ...maybe, well not really. Aaaack!*

The table of contents for this book is found within the PDF BOOKMARKS of this digital file.

Translator, photographer, author, expert in field theory, metaphysician, & tattooed monkey

~ Ken Wheeler

This book IS FREE, however if you like it, a *suggested \$5 donation* is resoundingly welcome at paypal:

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FUJIFILM GENERAL TIPS, TRICKS & GEAR RECOMMENDATIONS

WHAT FILE SIZE & TYPE?

The easiest question to answer for all Fujifilm cameras: *1. The LARGEST FILE & SIZE POSSIBLE. ALWAYS. 2. Lossless compressed always. 3. Film simulation STANDARD. 4. Color space SRGB. 5. Always FINE+RAW (see tip below). 5. Sensor saturation.*

I want the most from each and every file to have as much elbowroom in post production as possible. To shortchange myself and the high performance camera I purchased by even thinking of doing less than this is like putting wooden wagon wheels on a Lamborghini. SD cards are cheap and plentiful, so there is no such thing anymore as space concerns. Under an extremely rare instance where there is extreme high action a photojournalist might consider for sake of long buffering to shoot FINE Jpeg only, but that is it. RAW all the time 24-7-365. I want every last drop of juice my camera can squeeze into a RAW file so I have the most to manipulate with the most latitude in Capture One (or Lightroom) and this also means shooting sensor saturation (ETTR) as much as possible, and always consciously (see tip below).

Honestly I roll my eyes at the little online guides and more in speaking endlessly on Grain effect, Dynamic Range, Highlight Tone, Shadow Tone, Sharpness, Noise reduction settings in-camera & more. **Why? Keep it simple!** If you shoot the largest files, sizes, and RAW and religiously perform sensor saturation (see tip below), everything else is irrelevant as per the data the camera writes to your cards. You have tasked your camera to drop the absolute maximum amount of information into a RAW files which you will edit to your hearts desire a million different ways on your computer.

All digital camera philosophy should be this immutable rule: **Maximum information possible to a RAW file with sensor saturation exposure & dual card redundancy.** It's just that simple, your computer and its RAW editors are the masters of noise, grain, & HDR dynamic range extraction, bothering over such things via your camera is a waste. The oldest computer is 100X better than the newest camera in image manipulation, processing, & development! Your job is to deliver the maximum amount of information possible on the card(s) to edit as you see fit. Of course photography is an art in more ways than one, so experiment and see what you like; as for film simulation I shoot Provia/Standard on everything. I make everything the way I want in my computer.

IT HAS TO BE SAID. DEAR HEAVENS, PLEASE READ IT

80% of the questions I get could have easily been solved if the user had read their free downloadable user manual from Fujifilm. This book of mine is meant to cover everything these manuals DO NOT cover and greatly emphasize and explain the many things they do not. This is after all the Tricks & Tips book, not the "stuff you can also find in your user manual book".

I'm damned if I do and damned if I don't, no matter what I do however. If I covered too many things in the manual people would say "all he did was rehash the stuff from the user manual in his book!"; and if I covered too few things mentioned in the manual people would say: "he never mentions the important things from the manual in his book!" Such is life!

You can find the Fujifilm user manuals here:

https://www.fujifilm.com/support/digital_cameras/manuals/

<p>FUJIFILM</p> <p>DIGITAL CAMERA</p> <p>X-T3</p> <p>Owner's Manual</p>	<p>FUJIFILM</p> <p>DIGITAL CAMERA</p> <p>X-Pro2</p> <p>Owner's Manual</p> <p>Thank you for your purchase of this product. This manual describes how to use your FUJIFILM X-Pro2 digital camera. Be sure that you have read and understood its contents before using the camera.</p> <p>■ Product website: http://fujifilm-x.com/x-pro2/</p>	
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VERTICAL GRIP & WHY?

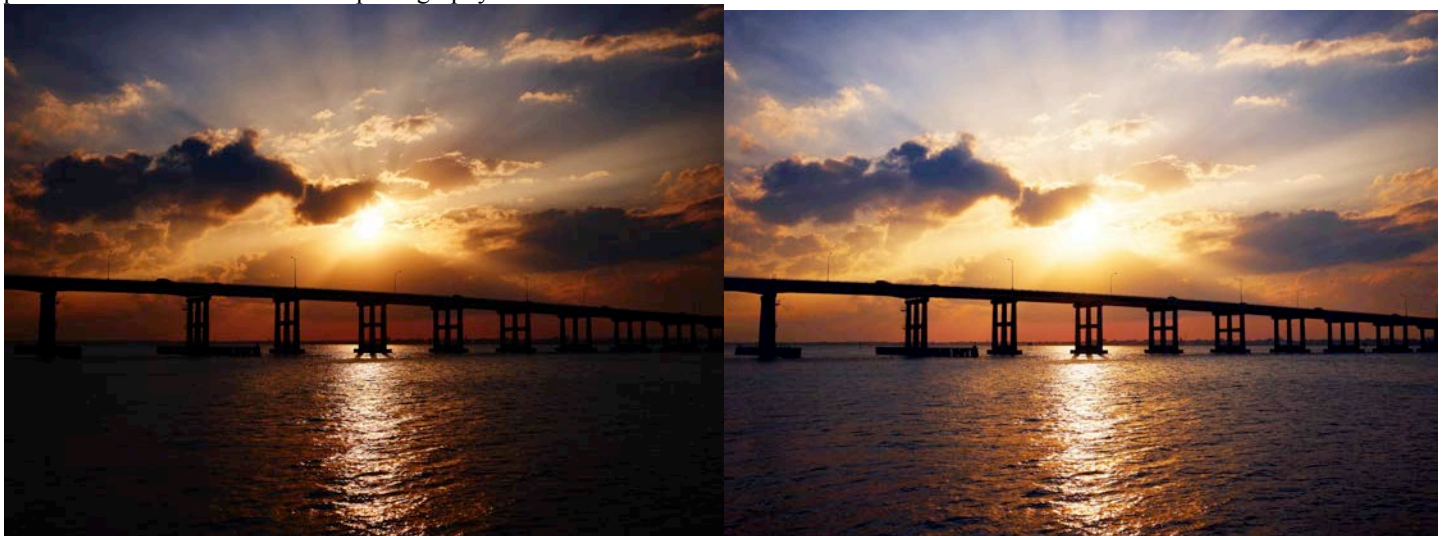
This is greatly subjective, but I grew up on vertical grips, and the extra weight actually help steady the camera, in addition to having a portrait orientation shutter release and joystick; not to mention more power. In the case of the X-T2 & X-H1 you need the grip for boost mode and other extra features.



SENSOR SATURATION (ETTR) SOLVES ALMOST EVERYTHING

Well, I wanted my final shot to look like the image on the left, mostly dark and dramatic, but I exposed it thru the EVF as it appears on the right. However If I followed the pitfall of WYSIWYG EVF “metering” and dialing in what I SAW, I would be robbing my shot of the maximum amount of information and this is fundamentally both wrong and a problem. More information is always better, and nobody here is talking about blowing any highlights, rather getting as much information to both the midtones and the shadows as possible. 90% of people would choose the “exposure” on the left in their EVF or LCD and take the shot, and this is wrong; this is not exposure but final image.

The final image must ALWAYS be achieved in your computer, not your camera! Saturate in your camera, and “expose” (as you desire the shot to look) in your computer. Remember that, and repeat it! Exposing the image as seen on the left robs much of the tonal details from the shadows and midtones from ever being recovered, even with a high DR camera like the GFX50R this was shot on. No camera made can recover what was never captured to begin with. This fact of exposure is incredibly important and a pitfall of WYSIWYG mirrorless photography.



WHITE BALANCE REAL-WORLD USE & PRACTICAL REALITY

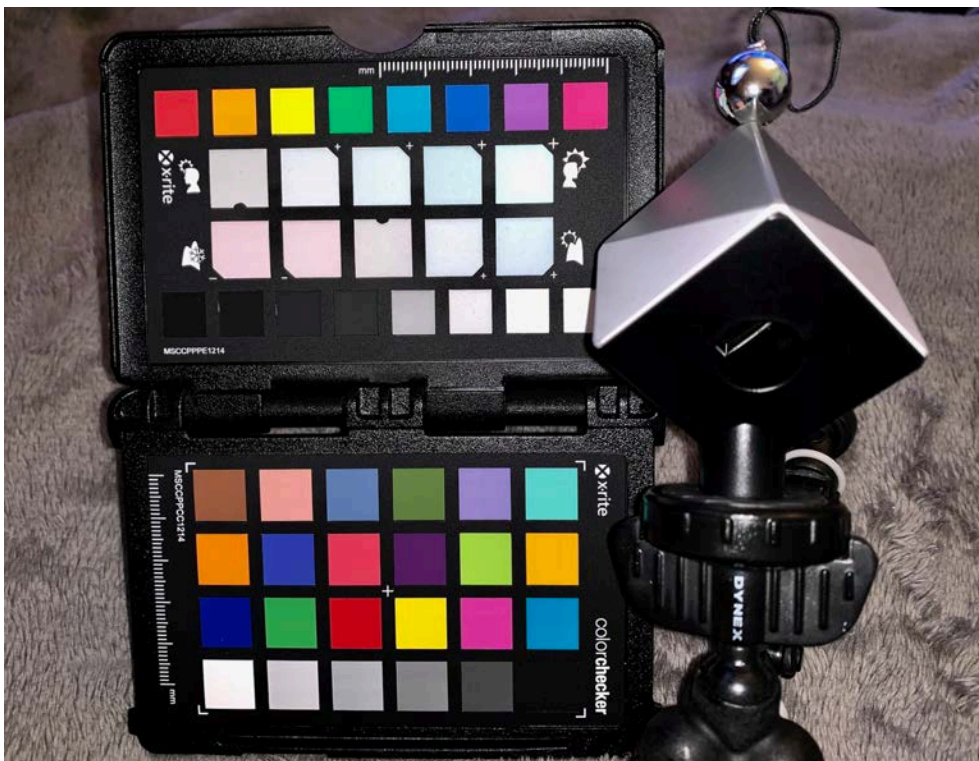
Many people get in a bothered state stressing over white balance, and sometimes this is called for but in most cases it is not. All photography is a lie and we set the tonality and mood to match what we want to see and or for others to see. Heck, each lens made renders a different tonality, usually cyan shifted, or red etc. Unless its product photography, high fashion, reproduction, or weddings, and high end portraiture, it's not a concern. The fact is you will see far fewer people with a color checker passport being used on a photo shoot than you will a person with a light meter. That is to say "almost never" a meter and even fewer with the color checker.

But consistency is all-important I am all about the importance of consistency; variable elimination makes everything easier in post production, a LOT EASIER! Below you can see the color checker passport on the left and the Datacolor SpyderCube on the right. As you can see from the 2nd and third row down from the top you can choose a warming or cooling patch to change the mood of your shot. All of this goes without saying that you need to have (and often) your monitor color balance set! Consistency is paramount and the real world use of the passport is in: 1. Product photography 3. Wedding ceremonies 4. High-end portraiture 5. Reproduction (taking photos of, for example, a masterpiece painting etc.) for perfect reproduction and representation of color and tonality.

How would you use the passport? Simple, before taking the primary shots you hold (or have your subject hold it up) the passport under the lighting to be used and take a reference shot and then you color correct all subsequent images taken after under that same lighting using that first image as a white balance reference during post production. In the case of the wedding ceremony you would, before the ceremony, place the passport in the lighting to be used, take the shot, and use that as a white balance reference during post production in either Lightroom, Capture One etc. to color correct all the shots with proper white balance.

But what is PROPER WHITE BALANCE? You can perfectly balance all your wedding ceremony shots, but all those little tonal patches on the color checker passport are for warming or cooling the scene to set the mood and desired output of the shot. Photography is NOT about reality in most all cases, it's about what you want to produce and see or what others pay you to produce. No homely person has ever paid a photographer to make a portrait shot that looks REAL! If you want hard and fast truth, become a rocket scientist or a mathematician. Real estate photographers don't use wide angle lenses to shoot interiors to show reality, but to make small rooms look huge so people will buy the property. Photography has never been about reality, in general.

Nobody however wants magenta skin tones, or green children from florescent lighting. Consistency is important & color balance can be very simple but people love to complicate things far too much. Most professional things in life are about perfect control, consistency and a perfect frame of reference. Like the North Pole for a compass used to navigate. The color checker is that "North Pole" fixed reference point. That's exactly what it does and is made for in professional paid photography.



PROGRAM, APERTURE PRIORITY, SHUTTER PRIORITY, & MANUAL

Fully automatic is the antithesis of control and the purchase of a professional camera in premise. I do not recommend shooting program at all unless it's a stepping-stone for a new camera user until they familiarize themselves fully with the controls of their Fujifilm camera. I, like most, shoot aperture priority 95% of the time and subconsciously keep check to have as low an ISO as possible in order to get the shot. Especially since ISO is not part of exposure, rather is applied gain. I prefer full control over my aperture and keep in the back of my mind when I'm reaching the brink on shutter speed and shake issues due to lighting insufficiency.

I love to use manual adapted lenses, old and new, Zeiss and great old bokeh lenses but I likewise still shoot aperture priority and manually control my lens apertures. Manual exposure is best for product photography, absolute control in studio strobe use where you

would not dream of anything other than manual. For events I shoot (as I have found personally to fastest and best) all manual with TTL speedlights and speedlight flash compensation via my flash menus I have set with a function button (really very important you assign a function button for flash control interface). Much your choice is subjective and composition or action dependent.

TO DIAL OR NOT TO DIAL

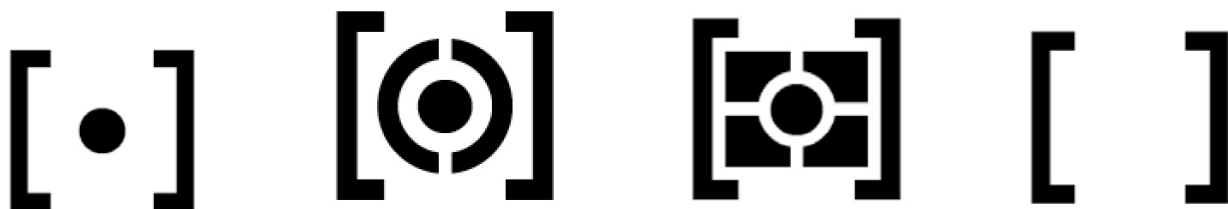
I have to be honest, I actually LOVE the “old school” dials on Fujifilm cameras, however I am also pretty lazy! As you can see from the image below (see also tip in menus section) I have A set to both ISO, Shutter, and C set on exposure compensation dial. With this configuration and another setting in my menus I never need to touch any of these dials at any time, I click and or click again to switch between ISO and exposure compensation via my front command dial just below the shutter release. Many new Fujifilm users or onlookers think, upon looking that “that’s too many dials, ughhh!” but the truth is you can customize your Fujifilm any way you want, if you want to spin dials all day, fine, if you NEVER want to turn them like myself, you can do that too!



METERING

Most professionals know the DR of their camera and with ambient light use matrix (in this case called MULTI by Fujifilm) metering all the time and merely dial in + or – exposure compensation because there is mental intuition of the nature of the shot and how and when such metering always fails (and all metering fails). However if you know the DR of your camera, you can spot meter the highlights and open up “X” numbers of stops to induce sensor saturation and get the most information out of your shot possible for post production. In Fujifilm’s center-weighted metering, the cameras reflectance metering calculation takes the entire frame into consideration but weights the exposure to the center of the composition.

On average, the camera takes the totality of light and averages it. Honestly most professionals are shooting Multi (matrix) most of the time (with ambient lighting!) and dialing in exposure compensation based on the scene and lighting (such as snow, which confuses all meters, or in the case of heavily backlit subjects, using spot metering and basing exposure off the chosen subject. There is a natural skill to seeing the lighting of the composition and changing the compensation everyone must develop over time. Soon you’ll subconsciously know that “X” scene is throwing off the meter and you will dial in exposure compensation.



REFLECTANCE METER (YOUR CAMERA) & INCIDENT METER (LIGHT METER)

As you can see my Sekonic 858 incident light meter takes utterly no accounting of the different reflectance values of the black avocado or the white onion. Every meter in every camera is a reflectance meter and every camera's job is to take whatever it sees and expose it to 18% grey (see tip below). There are entire books dedicated to teaching you to see how your camera sees and how to compensate for it.

When you learn how your camera's reflectance meter works, WHY it fails and WHEN, you will develop a natural intuition about compensation. You should be using your compensation exposure very frequently as do all professional photographers for ambient illumination.



LOWEPRO SLINGSHOT 250AW

My favorite “cross-carry” bag is most definitely the Lowepro Slingshot series, I own the smaller version of this also, but it’s a tad too small for enough gear. I recommend the 250AW.



LOWEPRO FLIPSIDE 300AWII, THINK TANK RETROSPECTIVE 30, & ONA BRIXTON

If there is anything I have far too many of and tried more of than anyone else, its camera bags! I love quality, however such recommendations are very subjective, but on the left in black (now in version #2) is the Lowepro flipside 300, love it! My single favorite bag that comes in endless sizes is the THINK TANK Retrospective. I have 4 of these in different sizes and they’re just incredible, so comfortable and awesome! On the right are both the same bag, the ONA BRIXTON, they are not cheap but comes in different colors of leather and different colors of waxed canvas. I love these! The prince street ONA is really the same bag but a bit smaller, but it doesn’t really hold enough gear for me. These are my top bag recommendations.



MILITARY SURPLUS ‘GAS MASK’ BAGS FOR LENSES OR YOUR CAMERA

Oh boy you can have some great times buying these very very cheap military surplus gas mask bags on Ebay, the average price is \$5 or LESS! They’re made tough as woodpecker lips, and they’re really cool! Suggest looking at the endless designs of these from different countries and spending the price of a cup of coffee on one or two!



REACH OUT THERE ON THE SMALL

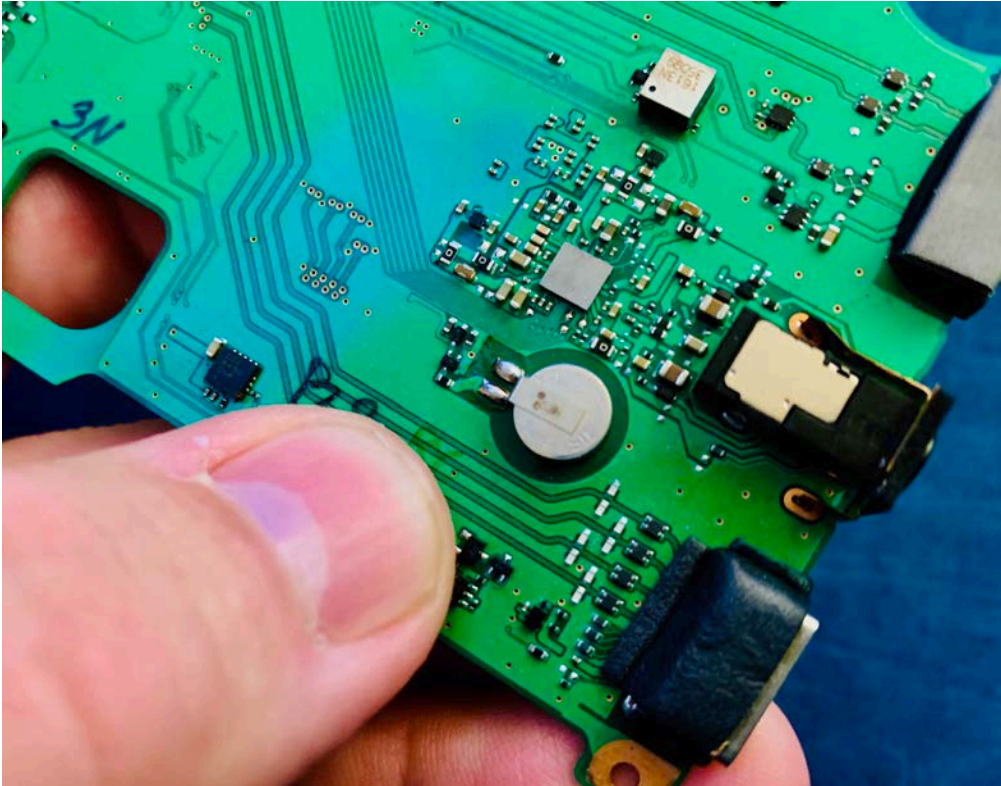
I have more than a few viewers who have contacted me that use photographic gear for surveillance & detective work. Likewise I even get asked that question from time to time. I can’t image a better package than the Fujifilm X-T30 and the 100-400mm Fujifilm lens with 1.4X teleconverter. However for fun and for wildlife and its amazing onion ring bokeh is this beast below, the 500mm f8 Nikkor adapted. With focus peaking, nailing focus is very easy. Only a \$24 adapter is required.

This lens is also very lightweight and very easy to focus. However I would recommend putting this lens on the X-H1 since it has IBIS to stabilize this 500mm lens. It is also very sharp and people think mirror lenses are rather junky, however the most expensive optics on earth are mirrored optics! This is a fine piece of precision Nikkor mirror optics with a fixed f8 aperture (it doesn’t have an aperture!). This is the most lightweight and long telephoto option with high MP and resolution anyone could get on an interchangeable lens camera.



NEW CAMERAS NEED THEIR HIDDEN INTERNAL BATTERY CHARGED

I often get emails from people who think their camera is faulty when they remove the BIG main battery from their new camera and lose all their settings, but the fact is that there is a hidden internal battery that holds all those settings that needs to be fully charged. As you can see below there is a tiny “pill” or watch-like battery attached to the main board inside your camera. If your new camera has been sitting on the shelf for a month or so (most likely has!) its little internal and hidden memory battery (some call it the clock battery but it does more than that, it powers up the memory that keeps your settings!) needs to be FULLY CHARGED (overnight) before removing your main battery for whatever reason. Unless you’re putting your camera away for “cold storage” keep your battery in it otherwise you will lose all your settings within a week or two.



THE BUILT IN SENSOR CLEANING IS 95% USELESS

The default is ON for the “built in sensor cleaning” and if very quiet you can hear it turning off or on your Fujifilm camera, it will be making a slight buzzing sound, and this is the ultrasonic ‘shaker’ attachment to the cover glass closest to the lens. Many different camera mfg. have this feature and it’s almost entirely useless. This device cannot remove spots and other gunk that makes it way to be-spot your cover glass, at best is merely shakes off very loose fuzz and dust to the “bottom” but since it doesn’t actually remove ANYTHING that same dust will fall back onto the cover glass when you invert the camera, so (dohh!) there you have it. This is one of those “isn’t that great” features on modern digital cameras that should not be there, just like the delete button itself. Make sure you learn how to clean your sensor for real and not be afraid to do so! It’s necessary that you learn this skill!



REMOTE SHUTTER RELEASES

Depending on which Fujifilm camera you have, you have options for old style threaded mechanical shutter releases, or a RR-90 Fujifilm (Micro USB) release cable (X-T2 and others), or the newer RR-100 release for the X-T3 and others. But the best value, and available in many different end connectors is the VELLO remote release, shown below is the Vello RS-C1II with a 2.5mm mini connector. Important of note is that you can connect an electronic remote shutter releases into the microphone port.



YOUR CAMERA IS YOUR CAMERA, & YOUR COMPUTER IS YOUR COMPUTER!

Why are there no tips in this book about in-camera RAW conversion & processing? Because not a single professional would think of doing such a thing, much less do it. Looking at a tiny LCD display and attempting to manipulate images on your camera is as insane as trying to do your work on your iPhone rather than your computer. I will not explain, nor endorse such absurd nonsensical endeavors nor are they useful, and certainly not so tips & tricks.

All digital cameras (even the very expensive professional ones) contain “isn’t that neat” nonsense features to impress people and pad the specification sheets but which are utterly absurd nonsense relative to actual working photographers. Likewise too are “advanced filter effects” nonsensical. If you want such effects you can do 100% better in RAW post-processing in Lightroom or Capture One.

There are three levels of a device, 1. Necessary (brakes on a car for example). 2. Useful & Neat (cup holders, seat warmers). 3. Cute (nonsense like built in umbrellas in the doors of a Rolls Royce). In-camera RAW conversion, “advanced filter”, in-camera HDR, etc. are all rainbow-candy-sprinkles on top of the ice cream to dazzle the gullible.

FUJIFILM 1.4X TELECONVERTER & MCEX-11 (11mm) EXTENSION TUBE

The FUJIFILM XF 1.4x TC WR teleconverter is designed for use with the 100-400mm and 50-140mm lenses and works wonderfully; while I am not an advocate of teleconverters on telephoto zoom lenses, Fujifilm have implemented this one extremely well.

While Fujifilm does make a 16mm (MCEX-16) extension tube, it is too long for practical consideration and I do not recommend it, rather the MCEX-11 (11mm) tube, see compatibility in the chart below on Fujifilm’s website. Interestingly this extension tube is amazing on a handful of lenses and you can get incredibly close with it. Best results are found using this extension tube on zoom lenses where you have some room to move in and out some. Such a tube (the MCEX-18G WR) for the GFX series of cameras is also wonderful and I recommend the MCEX-18G WR highly.

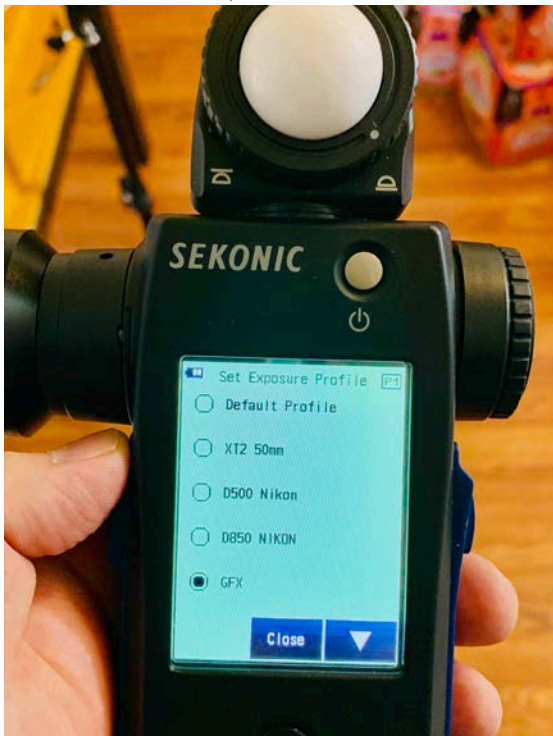
https://www.fujifilm.com/products/digital_cameras/accessories/pdf/mcex_01.pdf



CALIBRATED LIGHT METER SEKONIC 858

Light meters, contrary to ignorant understanding, is actually very necessary for many aspects of photography, but not MOST PEOPLE'S photography. Specifically product photography, interior shoots, and incredibly invaluable for light layering (multiple light source flash photography) and knowing your lighting ratios and which to adjust. Without a meter, using a studio strobe with a new client, for example, you will look like a bumbling fool testing, adjusting, testing, adjusting...A light meter removes ALL such inept fumbling.

People think a light meter slows them down, but nobody that knows what a light meter is FOR would ever think that, it does just the opposite, it speeds things up. As you can see below this 858 Sekonic has calibration partitions to know the dynamic range of specific cameras I have programmed it for, making ETTR / sensor saturation a breeze. 95% of professional photography is flash photography and studio strobes and light meters go together like eggs and bacon. The best entry level meter is an old used Minolta IVF meter for about \$100.



SPEED BOOSTER NONSENSE & TELECONVERTERS

Since I am always asked about these two, the answer is short and sweet. Teleconverters should only go on prime lenses, (almost) never zooms. Further more speed boosters are garbage that ruin & mess with the divine (depending on the lens) light being dropped out of the back of the rear element. When someone says speed booster, I immediately think of someone putting a huge red spoiler on the back of a classic BMW or Mercedes. It's insane at the least, and unthinkable at the best.

SOFT SHUTTER RELEASES ARE WONDERFUL

Available in countless sizes, colors and shapes, soft shutter releases for your X-T3, X-T30, X-T2 etc. are really a must. Grab some on Ebay CHEAP! Why cheap? Because the first thing you'll realize is even if you use a rubber O-ring to lock the release onto the camera's release, they can and WILL come off and be lost (so easy). Do not buy the expensive releases (over \$10), because you will bemoan losing them when out in the field. Honestly these little soft shutter releases greatly improve the handling-use of the X-T3, X-T2 etc. cameras, and I myself can't be without using one! **DO NOT OVER TIGHTEN the soft shutter releases**, this can cause deformation of the 'silo' which slides as a sleeve down onto the button that is the actual shutter release.



LEAVE YOUR BATTERY IN YOUR CAMERA WHEN NOT IN USE BECAUSE ...

After (depending) a week or so of leaving your battery out of your camera the internal battery (often called the clock battery, but also retains the power to your menu settings) will drain to exhaustion and you will lose your settings. All digital cameras have these tiny little "pill" rechargeable batteries inside them. You should keep a spare battery in your camera all the time unless you want to store away your camera for long storage.

MY FUJIFILM CAMERA IS MAKING A RATTLING NOISE AND MY LENS HAS A ‘THUNKING’ NOISE!

This pertains to just the body with the lens removed. I get this email question all the time. All my eight Fujifilm cameras do the same, it's the tilt sensor and or the shutter curtains that are ‘flopping’ in their assemblies, just as they're supposed to. No worries man! The same question is also asked about some lenses, and that is when power is off to linear rail lenses (90mm, 80mm macro etc.) the AF assemblies are free to slide around inside and make a ‘thunking’ noise.

MY FUJIFILM LENS HAS A ‘BUZZING’ NOISE!

This is totally normal, it's the lens' OIS mechanism, and this will be present even if OIS is turned off.

MANUAL FOCUS LENS FOCUSING TIP

I grew up on manual focus lenses, but most have not. But with focus peaking it's very easy now to nail focus, but what about speed? There is a neat technique for fast manually focusing lenses I call the rocker technique, you simply quickly roll the AF wheel on the MF lens until you see peaking is achieved, BUT since you were going fast, you went just a bit beyond it, then you quickly roll back just a bit, but again you went just beyond it by a little bit, now you have the middle difference between either end where you went beyond focus; so now you go to the center of that roll you made and take the shot. This requires some practice but after a while you will have it nailed and you will be shocked at how fast you can be with MF lenses.

FOR USED GEAR I RECOMMEND

I only recommend EBay for oddball small and inexpensive things that are hard to find in most all cases. For used camera gear, lenses, tripods, bags & much more the single best entity is without a doubt **USED PHOTO PRO** which is the sister business inside Roberts camera. I have no connection to them financially whatsoever. I get asked all the time where to get the best deal, prices and promise of quality and trustworthy used gear and they are indeed it.

<https://usedphotopro.com/>

Their phone number is (317) 917-7055



NEVER USE THE DELETE BUTTON, EVER

Other than to use the shortcut for fast formatting, never use the delete button to erase images on your camera, EVER! This tip applies to all digital cameras in fact. The reason is (and I have received many emails from people who corrupted their media cards) there is a chance for media card corruption doing this. **There is ABSOLUTELY NEVER a reason to use the delete button.**

1. If you “run out of space” and want to delete images to “free up space” then you failed miserably in not bringing spare media cards.
2. When you're done shooting, offload and backup all images to your computer, then (never on the computer!) reinsert the cards into the camera and format the cards there.
3. This delete button is an illogical and inept hold-over features from years and years ago, a delete button should not exist on a digital camera. Do not attempt to use your camera for image culling and sifting. Do that on your computer only.
4. Corruption of media cards can and has occurred countless times by people culling images on their camera. This is an absolute fact, not a “myth” etc. I have personally also seen it happen twice. Do not use your camera as if it were a computer. Further more never format your cards on your computer, only your camera.



THE MOST SUSCEPTIBLE ENTRY POINT FOR MOISTURE INTO YOUR X-T3 / FUJIFILM CAMERA

The four port connectors on the left side are soldered onto the main board (the most fragile part of any digital camera) and the gaps around these are the most easy entry point for moisture (along with the LCD feed cable). Likewise, unlike the SD card slots on the right side which have a rubber gasket around them to protect entry of moisture, the left side door does not have a rubber gasket. I have, since I do not do video with my X-T3, used gaffer tape to seal off these portals.



WHY YOU SHOULD SHOOT FINE+RAW ALWAYS

Not only should you mirror-copy all your images onto your 2nd card in your Fujifilm camera (“backup” setting as Fujifilm calls it), because redundancy is God,...you should absolutely shoot FINE+RAW. Why? Two reasons, firstly when reviewing images in your computer for the best image to select before processing the raw image you can preview the jpeg and cull out the best shots, this saves a LOT of time. Secondly, shooting FINE+RAW lets you, in playback, see a true 100% zoom into the image and therein check critical focus of your shot taken. This is only possible if you choose FINE+RAW to allow a true 100% zoom image preview. Furthermore do I need to state the obvious that if you are not at LEAST shooting RAW files, you are making a huge mistake and should know why!



EYECUPS TO FIT YOU

For the GFX50s, X-T3, X-T2 etc. etc. cameras (see image below) Fujifilm offers a shallow, medium, and long eyecup that interchanges in seconds on your camera. I, for example, always put the long eyecup on my cameras because of personal preference, and glasses. Buy a complete set and see what best fits you, you likely will be surprised. ***Some people also use the round eyecups from the GFX50S as well.***

EC-XT S



Features

- This is the thinnest eyecup.

Compatibility

FUJIFILM GFX 50S / X-H1 / X-T3 / X-T2 / X-T1

EC-XT M



Features

- This is the same eyecup as included with the FUJIFILM X-T2.

Compatibility

FUJIFILM GFX 50S / X-H1 / X-T3 / X-T2 / X-T1

EC-XT L



Features

- The dome-shaped eyecup effectively shields light, making it easier to see the viewfinder.
- The soft material also improves the fit for users shooting with the naked eye or with glasses.

Compatibility

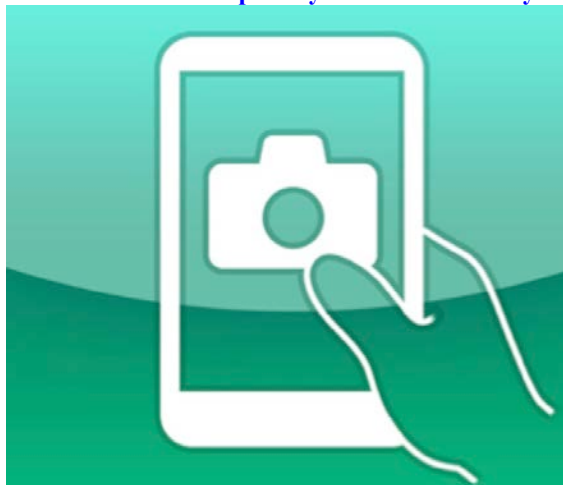
FUJIFILM GFX 50S / X-H1 / X-T3 / X-T2 / X-T1

USE THE FUJIFILM APPLICATION FOR REMOTE RELEASE & OTHER FEATURES!

I get asked all the time about remote release options for a Fujifilm camera and the best one is a free download for your phone!

Download the Fujifilm APP and you can use it as a remote release, camera adjustment, picture taking, video and much more!

However it is an extremely BAD IDEA to consider using a remote application for updating the firmware, this should NOT EVER BE DONE. Update your firmware via your media cards directly.



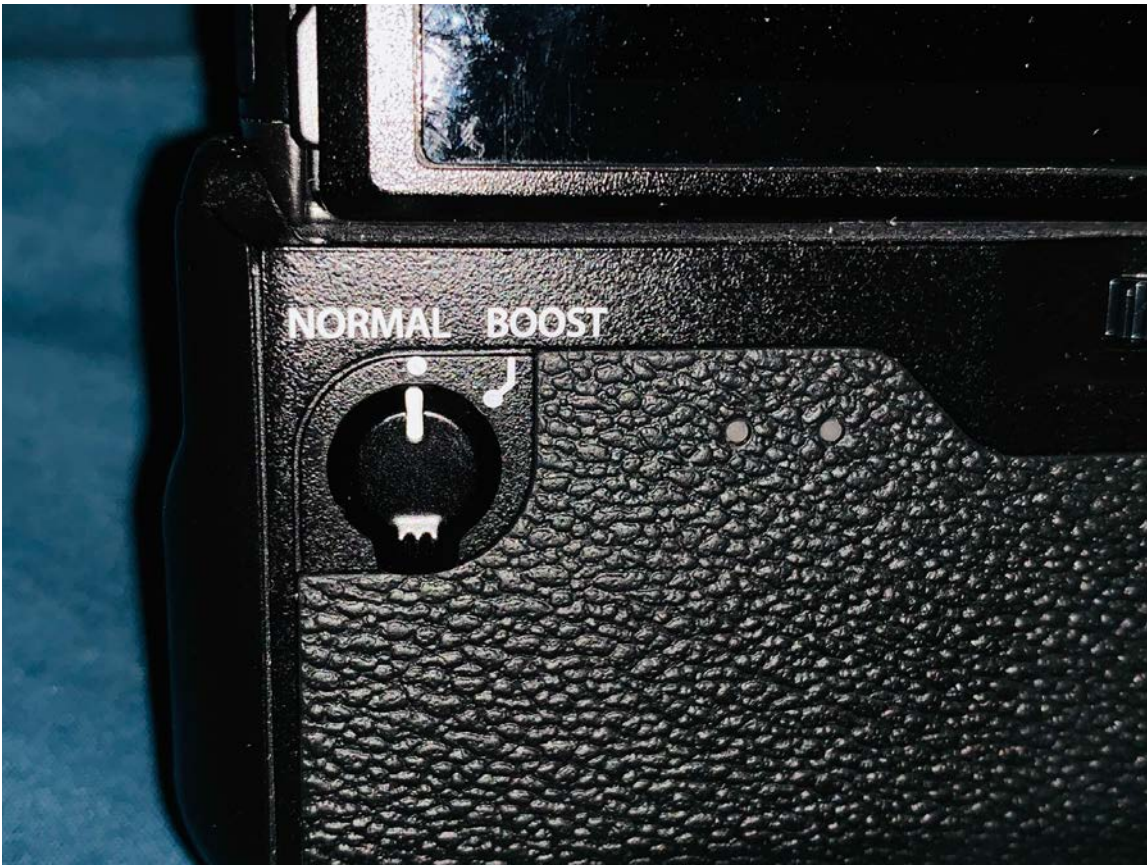
DO NOT BOTTLENECK YOUR CAMERA FOR ACTION & BURST PHOTOGRAPHY!

A seriously common issue is people having bought a X-T3 etc. is they then purchase cheap slow cards, or use ancient cards they've been using for many years. For single shot photography this is not an issue, however it is a serious issue for ANY and ALL burst photography for sports/action, video etc. Purchase at least two (yes, they are expensive) 300mb/s Sandisk SD cards.



DON'T FORGET BOOST MODE ON YOUR CAMERA!

Honestly I've never seen such a forgotten (of the many 100s of tech support emails I get) entity on peoples Fujifilm cameras as that of the ignored but greatly useful boost mode switch. Use it often and don't forget to turn it on!



PLEASE LEARN HOW TO USE THE VIEW MODE BUTTON!

A huge issue people have with their Fujifilm camera is they forget the view mode button is even there, in DEFAULT, which is eye sensor, the camera is draining power to either the EVF or LCD even if you're just puttering around doing nothing until the auto shutdown kicks in, turn that off that mode to save power, scroll thru the settings by hitting the view mode button again and again until you reach the one just after LCD ONLY, which is BOTH off UNLESS you put your eye up to the EVF which then turns it on. For walking out and about, this saves a lot of power and is recommended. But, depending on your camera, you have 5 different choices by tapping the VIEW MODE button again and again. Learn when to use these to save power.



GAFFER TAPE TO PROTECT THE MAIN BOARD AND DUST FROM REACHING THE X100F/S/T SENSOR

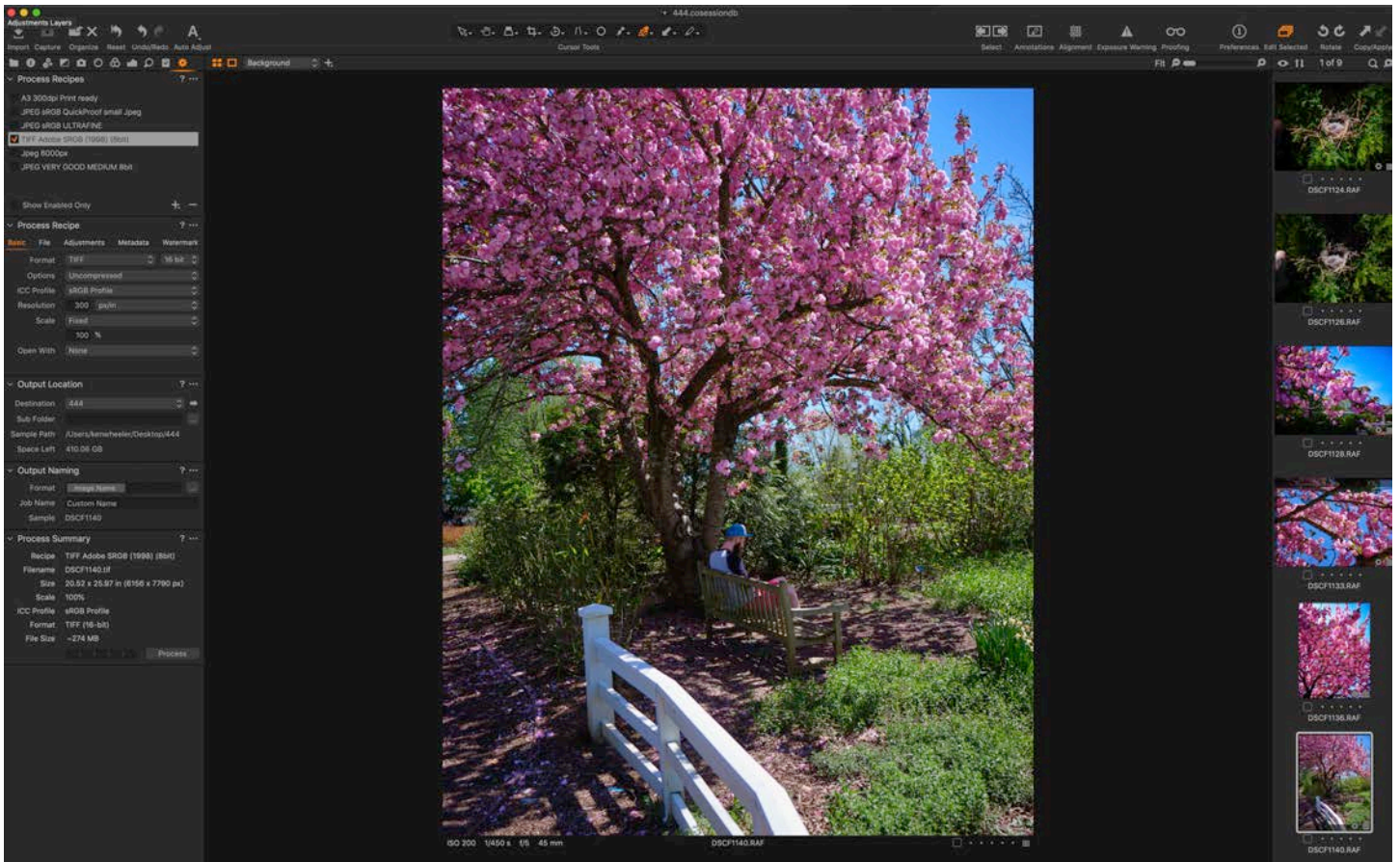
A great little idea for keeping dust and moisture out of “sealed” cameras like the X100F with no removable lens is to seal off the mic holes and side panels. You can remove it easy at any time without marring the finish of the camera.



CAPTURE ONE PRO RAW EDITOR FOR FUJIFILM FILES

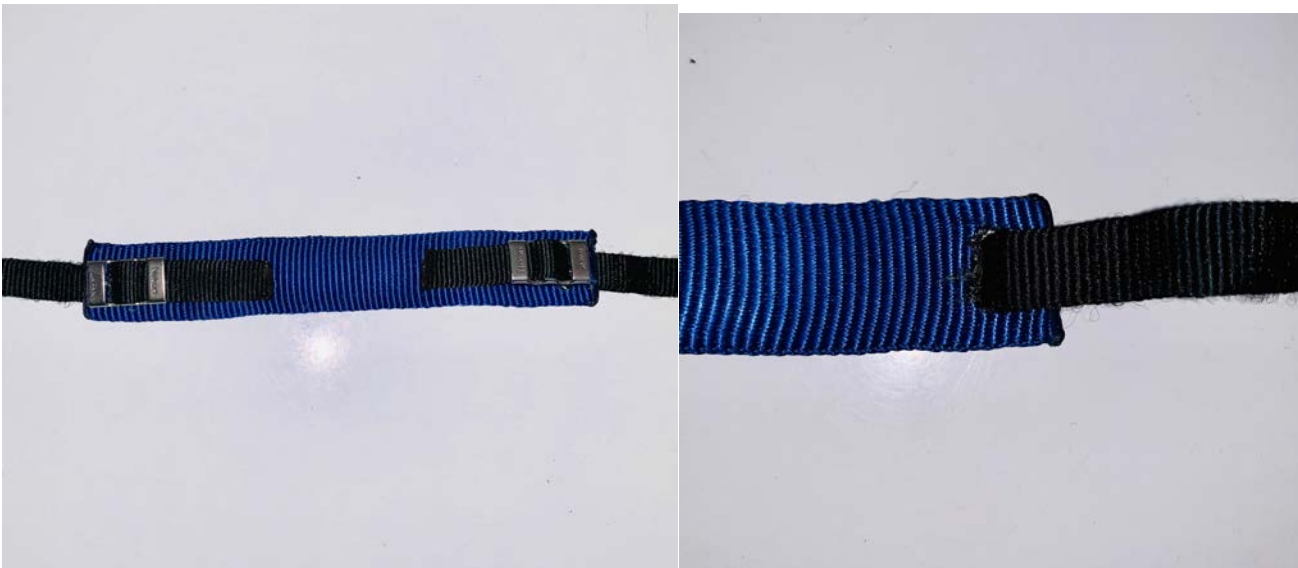
I am a longtime user of Lightroom and Photoshop, of which Photoshop is a pixel level editor for which there is NO replacement, and there is nothing even close and never will be, period. However for RAW editing, while Lightroom has a few advantages for speed, for sheer output nothing beats the RAW Fujifilm file output of Capture One Pro, nothing at all. Fujifilm themselves worked intimately with C1 (Phase One company) to create not only full support for Fujifilm RAW files but the best output possible. Countless free training programs exist on youtube and elsewhere for C1 and I recommend you at least try it.

<https://www.captureone.com/en/products/pro>



HOW TO MAKE A CAMERA HANDSTRAP

You will need a strip of 1" nylon webbing, or leather if you choose. And lastly an old camera strap you don't mind cutting up. Cut off the two 1/4" ends of the strap leaving the strap buckles. Next measure a piece of webbing or leather large enough to fit the entire back of your hand. 1/2" from either end of the strap you will cut (or burn in the case of nylon, using a soldering iron) a slit for the strap ends to enter. See image below. Attach this to the right side of your camera lug and then to the bottom of your vertical grip or bottom of the camera. Remember to measure twice and cut once.



TWO POINT HANDSTRAP IS SO USEFUL FOR MANY REASONS!

A two point hand strap removes MOST of the contact of your hand from the camera which aids greatly in vastly reducing camera shake. Further more it removes the heat and stress from many hours of “death grip” holding the camera.



VELCRO LINED LENS HOOD TO CUT FLARE

If you go to your Lowes / Home Depot store they sell rolls of industrial Velcro, and I use the loops side to line some of my most used lens hoods to cut out reflections from the sun bouncing back into the lens. Back in the day when lens hoods were all meticulously made (and current very expensive lenses), they used black matt flocking on the inside of lens hoods, but now the cost and labor keeps all lens mfg. from doing this on all but the very most expensive lenses.

Also too, place, using your finger a single thin line of Teflon grease on the mounting grooves of the lens hood to remove stress from breaking and ease of mounting and dismounting the hood from the lens.



SANDISK EXTREME PORTABLE SSD TYPE-C FOR TRAVEL & PHOTO STORAGE

I have several of these, and I recommend buying a pair of 500GB Sandisk Extreme portable USB-C SSD. If they're on sale, then the 1TB unit. These are THE MOST perfect portable storage devices that cannot fail from plane or car shock, with no moving parts, very compact and very fast. The Type-C comes with an older USB adapter end also if you don't have a USB-C port on your computer, adapter shown in picture below.



DATA REDUNDANCY IS GOD!

I have written much for Apple.com on data redundancy and spent an enormous amount of time thinking about same. Don't spend a fortune on camera gear only to lose your precious images due to ineptitude in not having a strong data backup and archival plan in place! Here are some rules of data redundancy I created to 'live by':

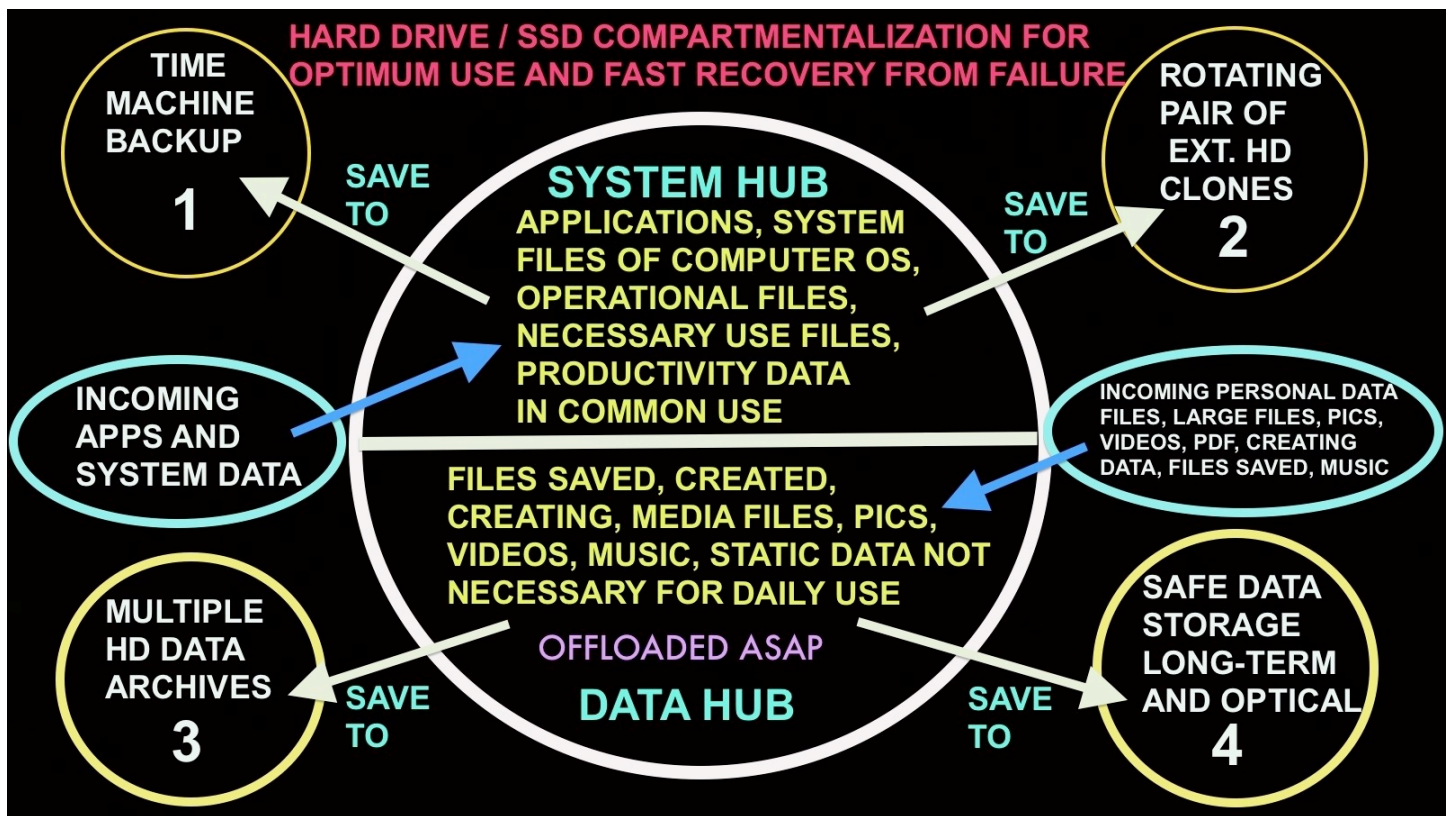


Chart copyright 2008 Ken Wheeler

RULE #1 When (not if) your internal HD / SSD or external HD crashes or fails, and this creates a bad problem, or any problem for yourself regarding worry about your data, ... then you have a problem that must be fixed in your data protection plans.

RULE #2 Everything begins and ends with redundancy of your data. Data redundancy begins at... 1. All data on the computer is just that, your data. 2. All data on the first external HD is your backup. 3. Only the second external HD is your first safe data redundancy.

RULE #3 Decentralize your data off your computer ASAP to external, online etc. backups and archives.

RULE #4 Make copies of the original data if possible at all times, and not copies of a copied copy.

RULE #5 No computer, regardless of HD or SSD size is a data storage device, and should never be considered as such.

The B.A.R. “rule” (backup-archive-redundancy) **Backup:** Active data emergency restore. Backups are moved from backups to archives; or from backups to the computer for restore or data retrieval.

Archive: Active and static data protection with the highest level of redundancy. Archives are only moved from itself to itself (archived copies). Generally a “long-term retention” nexus.

Redundancy: A fail-safe off-site or protected and “frozen” copy of your vital data and foolproof protection against magnetic degradation and HD mechanical failure. A likewise failsafe from theft, house fire, etc.

Redundancy has two points of premise:

A: redundancy (copies) of data archives.

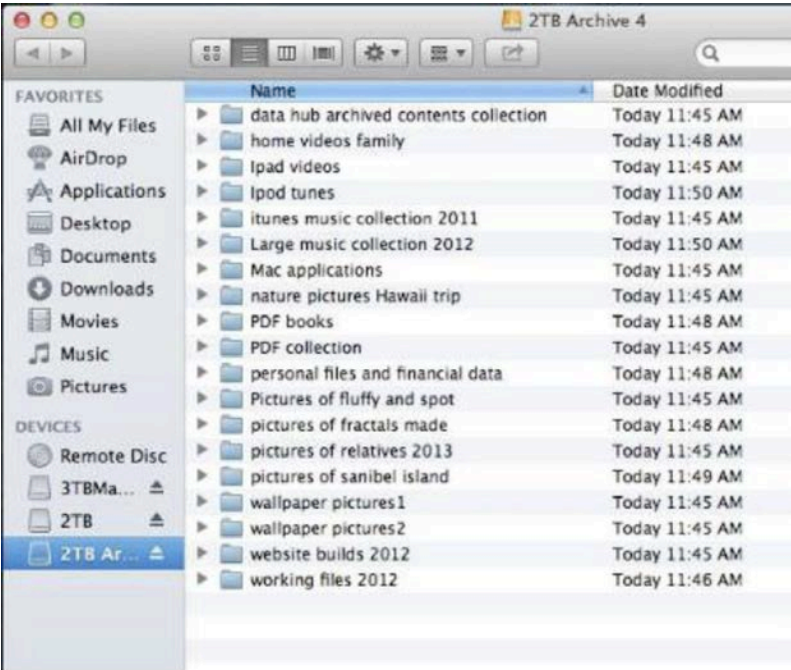
B: redundancy of data on different platforms (optical, online, magneto-optical, HD).



KEEPING IT SIMPLE FOR ARCHIVING AND STORING AN ENORMOUS AMOUNT OF DATA

While there are countless data file systems out there for keeping huge data organized, there are far simpler and low-tech option for even keeping collections as large as 20+ terabytes at handy and quick find access (as I can personally attest to with a 40 terabyte collection). Using your Mac for screenshots or using a screen capture tool you can and should make a snapshot of each HD or DVD clone with the name of that specific HD or DVD number or name. After this you would then make an autonomous folder named, for example “data hub archived contents collection”; and inside this folder would be a picture of each HD or DVD, its designation, and its contents/folders. As seen below, this is a screenshot of one hard drive, and its respective folders. The image of this HD contents is collected in a folder as mentioned above and a copy of that folder is placed inside every archive and clone location possible, so in case any HD crashes or any DVD archive is lost, you can look back as to its contents and make a new clone of the crashed or lost archive. Most helpful however is to use this picture folder to find folders and files quickly without docking multiple hard drives or DVDs to find a specific folder or file.

Screen capture of HD archive contents filed in multiple places for easily finding data and recovering files:



TRIPOD WITHOUT A TRIPOD, WHAT?...

This unique device below can be made in about 5 mins. Out of 3 mini carabineers (keychain carabineers) and some 5mm elastic shock cord. One of the bottom Y shaped loops attaches to one side of your hip belt loop and the other to the other, the single Y remaining end attaches to a black rapid FASTENR on the bottom of your camera. With this device, you can take very slow shutter speeds up to about half a second in places where tripods are not allowed, museums, etc. You will be amazed at how effective this little DIY \$4 device is!



YOUR FUJIFILM CAMERA (and all cameras) WANTS EVERYTHING TO BE 18% GREY

What is the difference between the left and right image below? The image on the left is a black wall, and the one on the right is a white wall. Both are exposed to the standard 18% grey as suggested and executed by your camera's matrix metering. Furthermore, assuming nothing else in the composition, the shot on the left has MORE DETAIL in the RAW file (much more) than the image of the white wall on the right! Why? Because the black wall image on the left was given more detail (assuming details in the black subject, or wall etc.) in the RAW file from a longer exposure than the foreshortened exposure of the white wall or subject as the case may be (snowy outdoor shot for example) of the RAW file image on the right. Whether spot, center or matrix metered your Fujifilm camera (all cameras in fact) wants to the WHOLE WORLD IT SEES to be slate grey. Learn the dynamic range of your camera and LEARN when to trust and when NOT to (most often the case!) trust your camera's exposure recommendation. Because that's all ANY camera's exposure is in Auto, Aperture priority, or shutter priority; a

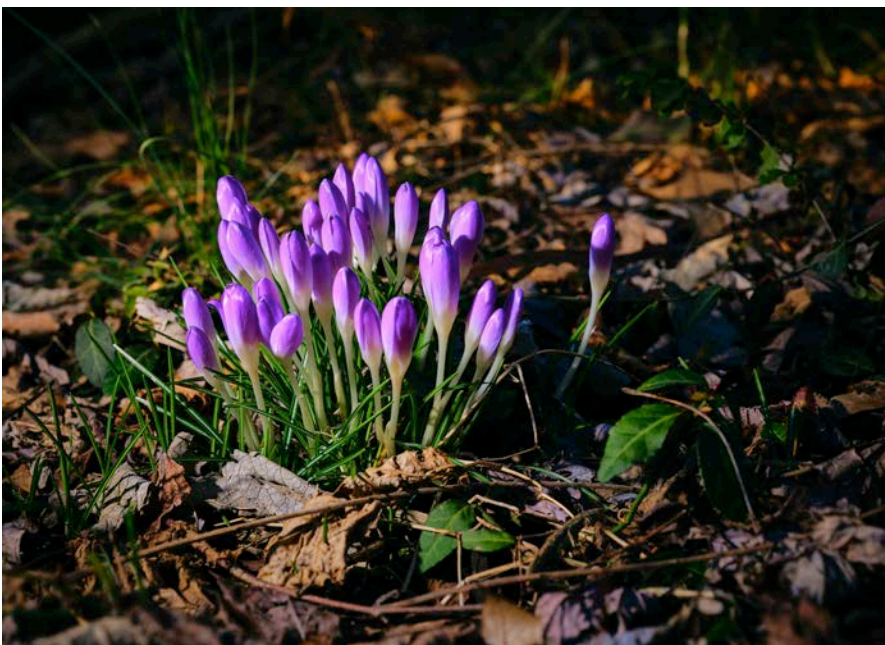
recommendation based on averages from reflectance. The same is true in TTL flash photography where a whiter reflectance will shut off your speedlights output prematurely and under-saturate the subject or scene of your shot. More information is ALWAYS BETTER, ALWAYS!!! Saturate your image IN CAMERA (without clipping highlights), EXPOSE IN COMPUTER. While WYSIWYG is fun and desirable, it also makes the shooter lazy and almost always leads to under-saturation of your image. While your modern Fujifilm camera (and others) has amazing (this is why you shoot RAW!!!) shadow and highlight recovery potential in LR, C1 etc., more information is ALWAYS BETTER. Raising lost (not captured!) details (with your sliders) in shadow from a non-saturated image leads to muddy looking low contrast shadows lacking finer tonal details due to: 1. Not saturating your image (ETTR) 2. 'Listening' to your cameras exposure recommendations (which are usually wrong or conservative). 3. Being addicted to the "look you want" via the EVF and its WYSIWYG image projection.



FOLLOWING WYSIWYG MAKES YOU LAZY & ALMOST ALWAYS LEADS TO UNDER-SATURATION OF YOUR SHOT

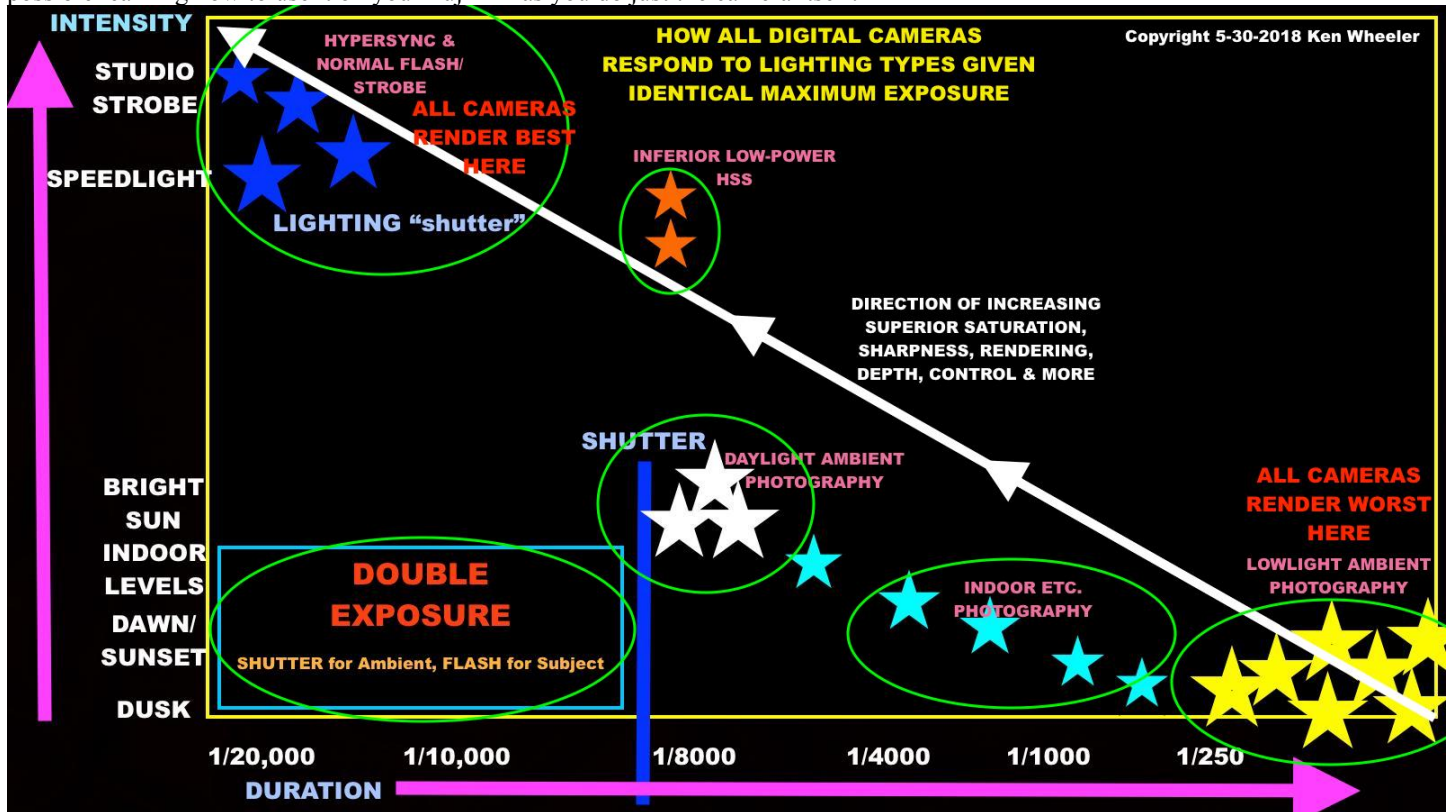
The shot below is the final image I had in my mind that I wanted from this shot, however if I dialed in exposure compensation to make the shot appear (darker) this way in the EVF (WYSIWYG) and then took the shot, the RAW file would be under-saturated with insufficient tonal gradation. This shot as taken was about 2.3 stops brighter than the final image below. No matter what you do in post-production, you cannot magically manifest information that was never captured to begin with, i.e. the low-gain inter-tonal gradation that makes an image "POP" and likewise "makes" almost every B&W image also stand out aesthetically. More information is always better. Lifting shadow detail is far easier when more information is captured in RAW to begin with, ...if you rely on WYSIWYG you end up with muddy low-detailed shadows and low-level tonal details.

You should learn to saturate (essentially ETTR) your image when taking the shot and then later on at home etc. make it appear as you wish in your computer. Regardless of these facts, you need to sculpt the lighting as you wish from the very beginning, lighting angles, lighting ratios, etc.



ESSENTIALLY SIX TYPES OF ILLUMINATION FOR DIGITAL PHOTOGRAPHY

What can never be overstated is how incredibly important flash photography is for sensor saturation, even in incredibly bright outdoor lighting (for fill illumination in most cases). If you look long and hard at the chart below you will see that short duration high intensity (Xenon flash tube/bulb, speedlight or strobe) is the best image output and tonality for any and all digital cameras. There is a reason 90%+ of professional photography is flash photography. You need to grab a speedlight and radio trigger and spend as much time as possible learning how to use it on your Fujifilm as you do just the camera itself.



THE SIMPLE BOKEH TIP

I created this simplex bokeh tip to help people keep in mind how to get the best bokeh from their lenses. Be close to your subject, but have as significant a distance as possible to your background as possible. Likewise the more open the aperture the better.

'GOLDEN 14' RULE OF BEST BOKEH

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f4 OR preferably MUCH LESS, such as f1.4

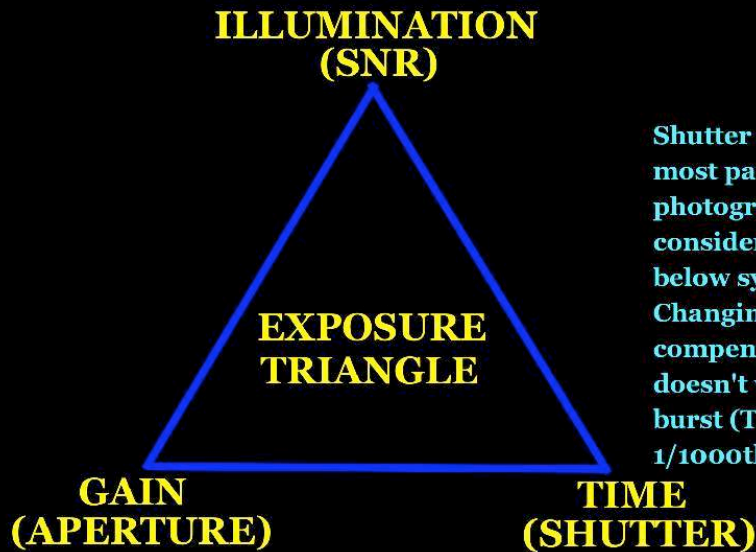
14 FEET OR LESS TO YOUR SUBJECT

**RATIO OF DISTANCE BETWEEN YOURSELF & YOUR SUBJECT
(1), & YOUR SUBJECT TO BACKGROUND DISTANCE (4) OR
GREATER
...A RATIO OF 1:4+**

ISO HAS NOTHING TO DO WITH EXPOSURE IN DIGITAL PHOTOGRAPHY

ISO in digital photography is not connected to exposure at all. Its input gain applied to the CAPTURED (past tense) image. Per unit of time (shutter) and gain/intensity (aperture) the third “leg” of exposure is SNR (signal to noise ratio), or the native gain of the sensor (BSI, conventional, pixel pitch or photosite size). This is also another reason for flash photography. On professional radios, there are 2 gain knobs, input gain, called GAIN, where the incoming signal is amplified as its coming in, and output gain, which is (as everyone is familiar with) called the VOLUME knob.

Exposure = Gain + Time
Correct Exposure = Gain + Time + SNR



Shutter speed becomes, for the most part, irrelevant in FLASH photography exposure. The only consideration is keeping at or below sync speed. Changing only the SHUTTER to compensate for a speedlight doesn't work since the entire flash burst (T1 time) is around 1/1000th second.

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ISO is applied Gain. *ISO has no direct connection to exposure, only to allowing the manipulation of Gain and or Time to suit composition

BEST SD CARD CASE IS THE PELICAN SD CARD CASE AND SECOND IS ...

Absolutely the best SD card case I have found is the (\$20) Pelican card case. It is very tough, waterproof and inexpensive. My second best recommendation is the THINK TANK SD card however its neither tough, nor waterproof, but compact.



FUJIFILM SD CARD RECOMMENDATIONS

The one great thing about the “expensive” (cheap actually) GFX cameras is that you are wasting your money buying super fast SD cards for the GFX50s or 50r. You should get these for the GFX current cameras:

Cards for the GFX50s and GFX50r: SANDISK 32GB EXTREME PRO UHS-I or 64GB since they’re so cheap

As for the Xpro2, X-T3, X-T2, X-T30 etc. cameras that have the ability to rip off CL and CH burst photography you should purchase these cards:

Fast Cards: SANDISK 64GB EXTREME PRO UHS-II SDXC or 32GB since these are expensive.

Most people desire to “cheap out” on their SD cards after buying a fine camera, and you should absolutely NOT CONSIDER DOING THIS. There are countless ways to save money that I mention in this book, but this is NOT one of them.

You should NOT be considering 128GB cards since it violates the “too many eggs in one basket” rule of data protection, and that also still holds even though you are (or should be) making instant data backups to card #2 slot. This is especially very important on single card slot cameras like the X-T30, X-100F etc.



DON'T CHEAP ON YOUR BATTERIES (OR SD CARDS)

I am all about saving money and shortcuts to same, but I cannot recommend cheaper off brand batteries for your Fujifilm camera. Likewise the newer NP-W126S batteries have a round orange sticker on the end, whereas the older (different discharge profile) batteries have a square sticker on the end. Don't try to cheap out on your SD cards or your batteries.



BEWARE LOANING OUT YOUR FUJIFILM CAMERA

It must be noted that the Australian Platypus has a propensity for borrowing Fujifilm cameras for extended periods of time and not returning said gear. Their natural proclivity is to lay eggs in the lens mount hollow & many cases of damaged and destroyed gear have been reported to insurance adjusters & authorities. Don't loan your Fujifilm camera out to a Platypus under any circumstance.



INSURANCE!

Its extremely important to get insurance for your gear, or at the very least the most expensive often-used gear you have. In the US this is called an “inland marine insurance”, or a “personal articles policy”. This policy in most cases is APART from your home owners insurance or car insurance. It covers loss, drops, spills, theft, accidents etc. and in most cases has a zero deductible. Most important it is VERY CHEAP in price. I personally have about \$25,000 coverage for just \$400 a year. Contact your insurance agent about this kind of policy.

WHY IS MY EVF/LCD SCREEN JITTERY ALL THE SUDDEN!?

I get this email all the time, people will mess around doing nothing for 10 seconds or so without taking a shot or after half-press of the shutter release, and the screen gets VERY LAGGY / JITTERY, then they re-press the shutter button and all goes away. This is utterly normal, the camera “thinks” you’re just doing nothing and it goes into a small power saving mood on feeding the EVF/LCD and does not refresh it so much. If don’t want this to every happen, go into boost mode.

R72 INFRARED FILTER PHOTOGRAPHY

Ok! Here’s the deal on non-converted camera infrared photography with your Fujifilm. The best at this are the X-T2, X-Pro2, X-T20 and X-H1, all of which have the same sensor and IR hot filter. What you need (Go to B&H Photo website) is a **HOYA R72** (720nanometer filter for infrared). If you hold this filter up to a strong light it looks blood red.

The great news is that unlike all DSLR that require a tripod to do this, you can just walk around and take pictures like any other camera! But you need to use lenses that do NOT have a “hot spot” in the center for infrared photography. These lenses are my favorite for IR, that being the 35mm f1.4, 23mm f2 and some others. But those two especially. You will need to shoot wide open and ISO 3200 or 6400 in bright sunlight. The bad news is that these shots will look very grainy because only the red photosites are being struck so you’re really only using 1/3rd of your sensor in reality to render the composition, but that’s ok, you can see the results below. It is a lot of fun, and all you need is the filter! The X-T3 series of sensor is a different BSI mfg. and must have a different hot filter, it does not respond so nicely as does the X-T2 series of sensors.

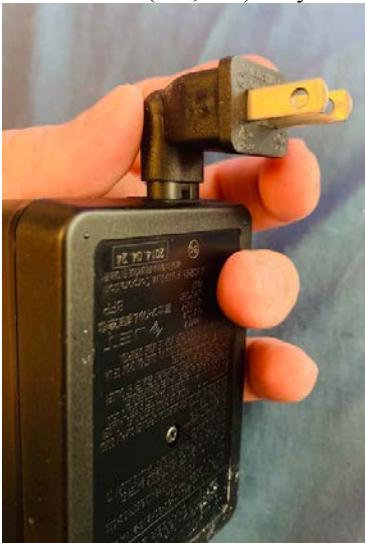


NEVER USB CHARGE!

While Fujifilm does show and speak of charging your internal battery via the USB connector, you should NEVER do this. You are charging across and thru the main board, and any voltage spike or spurious current and you will fry your main board and that is essentially a destroyed camera. It's not even worth considering to ever do this and you never should, especially abroad on strange currents.

CHARGING ADAPTER

Honestly, to heck with that long charging cord that ships with your battery charger. Purchase one or a few tiny RIGHT ANGLE ADAPTERS (BH, etc.) for your battery charger! So much nicer to use and travel with!



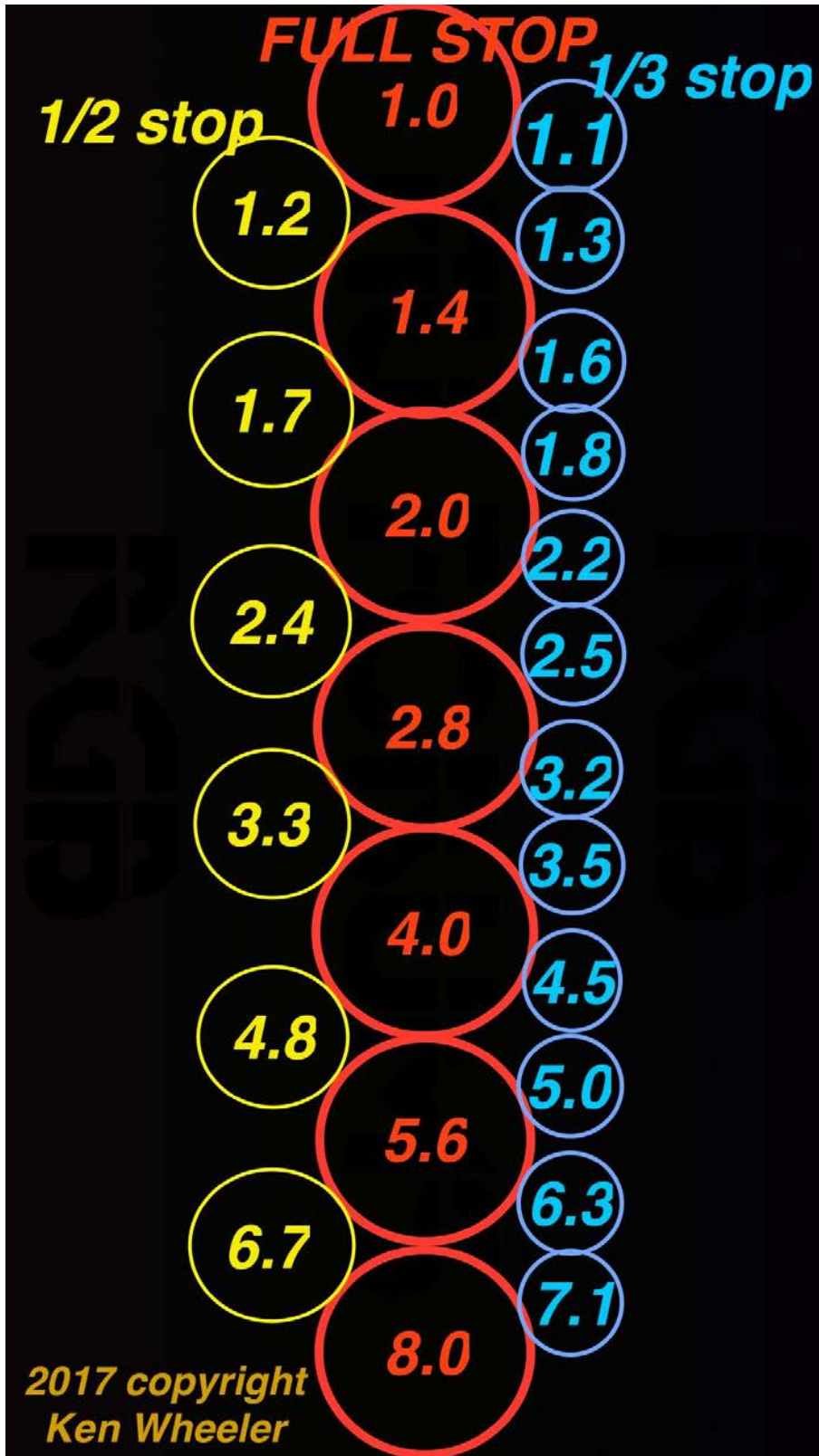
USE A BLACKRAPID FASTENR TO KEEP CAMERA BASE OFF ROUGH SURFACE

To keep the bottom of your camera off very rough surfaces and to protect the base from excessing scratching, leave a Black Rapid FASTENR on the base of your camera. Additionally so this acts as an ever-ready attachment point for your camera strap when heading out.



F STOP INCREMENTS CHART

Since there is not a single good F-stops chart I thought I would create a useful one. Enjoy.



PRIMARY FUJIFILM CAMERAS, RATINGS, & FOR WHAT USE

THE EIGHT PRIMARY FUJIFILM CAMERAS

These are the eight primary Fujifilm cameras currently; I will expand this book as more cameras are added such as the X-Pro3 and GFX100. I own all of these eight and have used them extensively (unlike others who only rent them for a few days and opine on things of which they know not). I'd like to discuss what each of these is for, best for, best not for and draw an overview to help the reader on making a decision on them. There are of course many other (smaller) Fujifilm cameras but I cannot cover everything nor should I be expected to do so. Suffice these eight cover 90% of what a serious Fujifilm camera purchaser might consider.

FUJIFILM GFX50S & GFX50R (The medium format image monsters)

GFX50S

Observations: The official studio beast and medium format camera, the GFX50S has the capability of a vertical grip and also too (separate purchase) the tilt adapter for the viewfinder which is an absolute must own, period! What sets the GFX50S apart from its little sister camera the GFX50R are not merely those two items but also the top display, and more function button interface availability & a second battery. Both the GFX50R and the GFX50S have the same sensor and image processing engine so the output is the same. However shutter dampening seems to be superior on the newer GFX50R. Tethered shooting is much more relaxed and easier with the GFX50S and I personally prefer larger cameras. In fact I've had the GFX50S in the field countless times, I love it; nor is it too big to pack around. You could almost consider the GFX50R to be the Toyota Camry and the GFX50S to be the Limousine, both with the same engine inside. The GFX50R has the DSLR ergonomics. Fully capable up to moderate action photography. **NOT for video use!**

Overall score out of 10: 9

Best used for: Portraiture, Landscapes, Architecture, Macro, Product, Business, High Fashion. Anything where ultimate image output is the end goal.

Shortcomings /Not best for: Fast action, travel, street

Value out of 10: 10

GFX50R *PERFECT DUAL SCORE & VALUE!*

Observations: The GFX50R is the one camera I have waited over a decade for! It's a tiny (for medium format it is!) rangefinder style medium format camera and despite its relative appearance in size, is actually quite lightweight. Even though I wear glasses, the EVF on the GFX50R is actually very large and a joy to use with no complaints. The GFX50R is the "street sweeper" and field camera, adept for travel and candid portraiture and field landscape photography. It does not have the tiltable capable EVF of the GFX50S, nor the DSLR ergonomics, nor the top display or as many function buttons but it is lacking for nothing as well. Strong recommendation for the GFX50R is to get the Fujifilm handstrap for it (made originally for the X-T1), because this makes handling so much better. I consider it a divine perfection to have (finally!!) a medium format inexpensive camera that will just deliver mind numbing incredible output that is portable for taking anywhere. The shutter shock dampening seems superior on the GFX50R and others report the same. This is a game changer and a first for digital photography. The GFX50R is my favorite digital camera of all time. Fully capable up to moderate action photography. **NOT for video use!**

BOTH the GFX50R and the GFX50S are the best made and best value medium format cameras that exist, and further still far cheaper in price than any other.

Overall score out of 10: 10

Best used for: Portraiture, Landscapes, Architecture, Macro, Product, Business, High Fashion, Street, Candid, Travel. Anything where ultimate image output is the end goal.

Shortcomings /Not best for: Fast action

Value out of 10: 10



FUJIFILM X-PRO2 & X100F (the 'rangefinders')

X-PRO2

Observations: People often opine as to why the X-Pro2 is "so expensive" however much of the reason (in fact its not expensive at all) is the hybrid viewfinder which is so expensive to mfg. and delicate to assemble. I love my X-Pro2 however I'm not entirely in love with the tiny viewfinder since I wear glasses. In fact I love that it does not have a flipable LCD display which would make the camera thicker and lose the rangefinder style of the X-Pro2. The design and quality of mfg. is top notch. The X-Pro2 is a masterwork of mirrorless hybrid design. The X-Pro2 set a jaw dropping standard for mirrorless and camera design and is widely loved by so many, including myself. It's the perfect little street and travel camera and capable of so much! Soon however the X-Pro3 will "drop" and we will have to see what that will be. **NOT for video use!**

Overall score out of 10: 9

Best used for: Travel, street, candid. Landscapes. General

Shortcomings /Not best for: Video, fast action, tiny EVF hybrid viewfinder.

Value out of 10: 8

X100F

Observations: The official Fujifilm 'street sweeper' and stealth camera for everyday packing. It has a hybrid viewfinder and is a digital rangefinder style camera with fixed lens with the every-beloved and epic-wonderful leaf shutter that has true hypersync capability with any speedlight made for any system. I love my X100F! You can think of the X100F as a smaller fixed lens X-Pro2 with a leaf shutter that has true stealth capability and can do utterly silent photography and delivers amazing output. It also has a true built in selectable ND filter! If you don't know how important a leaf shutter is, and its advantages are for flash photography, you should investigate this. **NOT for video use!**

Overall score out of 10: 9

Best used for: Street, candid, stealth, travel. Hypersync flash photography with its leaf shutter (oh yeah!)

Shortcomings /Not best for: Sports, action, fixed wide angle lens. Landscapes. Tiny viewfinder. Misplaced Q button.

Value out of 10: 8



FUJIFILM X-T2 & X-H1 (The X-T2 series of sensor & processing)

X-T2

Observations: This is the camera that made everyone (including me) fall out of their chair, it is everything we asked for as the evolution of the X-T1 and so much more. Further more as time went on Fujifilm added so many firmware improvements to the X-T2 it still further evolved into a much better camera. I will never sell my X-T2 that I have remaining. The X-T2 can be had used rather cheap and is a perfect first pick camera for a new Fujifilm user. The X-T2 created a massive buzz around Fujifilm that made absolutely everyone stand up and take notice of Fujifilm. Perfect for honestly everything, travel, portraiture, street. The X-T2 set the mark for satisfaction for so many people, myself included.

Overall score out of 10: 9

Best used for: Everything! Travel, portraiture, candid, action, sports. Really anything and everything.

Shortcomings /Not best for: Video, however perfectly great for same. Vertical grip bug on reporting battery percentage in grip.

Value out of 10: 9

X-H1

Observations: The (as Fujifilm says) flagship mirrorless. The only thing people have griped about is that the X-H1 came out too close to the release of the X-T3, and thence declared it a “bit slow”. But all this is nonsense and the X-H1 is the IBIS imbued DSLR-ergonomics incredible camera from Fujifilm. The X-H1 has unique properties such as a leaf-spring shutter release that is divine, and a 5 point spring suspension on the shutter mechanism that makes for one really darn stealthy camera so perfect for wedding photography. The top LCD is amazing and mirrored from the GFX50S. Now that the price has dropped rather dramatically, currently at the writing of this book, the X-H1 is a topmost value to consider buying. The image sensor and processor are the same as that of the X-T2 however with DSLR ergonomics and much more such as IBIS and vastly improved video capabilities and recent firmware improvements for video and IBIS integration. I will never sell my X-H1!

Overall score out of 10: 9

Best used for: Everything! Travel, portraiture, candid, action, sports. Really anything and everything.

Shortcomings /Not best for: ...I cannot think of a single thing! It has been superseded for superfast action by the X-T3, but that makes it no less of a great capable camera.

Value out of 10: 10



FUJIFILM X-T3 & X-T30 (the new superfast pair, big brother & little brother)

X-T3 *PERFECT DUAL SCORE & VALUE!*

Observations: The single best professional DX mirrorless camera ever made to date, blasting fast, new firmware makes AF point touch selection really fast, also too eye-AF and face detection. Incredible video features, the X-T3 is honestly the X-T2 on steroids and then some. The only two complaints I had about the near-perfect X-T2 was the lack of a lockable diopter control and a lack of a form of “super-peaking” for extremely bright lighting and Fujifilm addressed both of those in the X-T3! The X-T3 really is the full evolution of the X-T2 with touch screen, 26MP BSI sensor with better low light gain for AF lock. Further more the X-T3 came in at a much lower price point than the X-T2 originally did which had and has people clamoring for the X-T3 to buy it.

Overall score out of 10: 10

Best used for: Everything! Travel, portraiture, candid, action, sports. Really anything and everything.

Shortcomings /Not best for: ...I cannot think of a single thing!

Value out of 10: 10

X-T30 *PERFECT DUAL SCORE & VALUE!*

Observations: Wow! The little brother of the X-T3, only lacking in all the “pro” nuances such as vertical grip, dual card slot & larger EVF. Essentially half the price at this writing, the X-T30 is the single best value and most capable compact interchangeable lens camera ever made. Autofocus is blasting fast, so too is eye autofocus, touch screen and touch AF point selection, and amazing video features with a tiny built in flash for candids at 15 feet or so and less. I dub the X-T30 ‘pocket dynamite’, such an amazing camera. Further still I put my manual focus Voigtlander glass on it (very compact) and have a camera with PERFECT focus peaking and a true dream camera. The X-T30 is the same sensor and image processing engine as the X-T3 is. The X-T30 might be a bit too small for some hands, and of course it has fewer function button abilities than the X-T3 but I have found it wanting for nothing. I honestly have been looking for something on the X-T30 to throw shade at, but I cannot find one, other than the tripod socket (dohh!) which is far too close to the battery door such that when I put a FASTENR on the bottom for a handstrap it keeps me from opening the door without removing the handstrap.

Overall score out of 10: 10

Best used for: Everything! Travel, portraiture, candid, action, sports. Really anything and everything.

Shortcomings /Not best for: ...I cannot think of a single thing!

Value out of 10: 10



[YOUR FUJIFILM CAMERA CLEANING & MAINTENANCE PRECAUTIONS](#)



THE OFFICIAL WAY TO CLEAN THE IBIS MOUNTED SENSOR INSIDE YOUR X-H1

In case you are wondering, this is the official word from Fujifilm themselves also. Since the sensor inside the X-H1 is mounted on a moving IBIS mount, there are special considerations for cleaning it. With the camera off the sensor assy. jiggles around freely and this is NOT an allowance for cleaning, so the camera must be on, but also other considerations listed here below. Even with IS OFF selected, with the camera on, IBIS is ALWAYS ON when the camera is on, even if it's set to "OFF" in the menus. **Follow these steps before cleaning:** 1. In menu settings turn OFF "shoot without lens". 2. Turn OFF "IS MODE" 3. Turn ON "ES" (electronic shutter) 4. Before cleaning make sure the camera is ON. 5. Now you can clean the sensor like you would any other sensor.



ONE TYPE OF MAINTENANCE, FIRMWARE!

Many Fujifilm users are aware of Fujifilm's perpetual improvements to their cameras via firmware updates, but be sure to keep in tune with what firmware your camera is running and check it against the latest firmware if any. Likely there are improvements you may not be aware of. To check your firmware, hold down the DISP/BACK button WHILE turning the camera on, keep it held down for 1 second then let go. Then your camera will tell you what firmware you have. You can also check your lens' firmware this way as well. To check the latest Fujifilm firmware visit:

https://www.fujifilm.com/support/digital_cameras/software/fw_table.html

YOUR FUJIFILM IS A TOUGH PIECE OF PRECISION!

This is the skeletonized magnesium frame (took me a lot of work to do this!) of a X-T2, however the X-H1 is even tougher and thicker. Likewise in the same ilk are the X-T3 and other Fujifilm cameras. But like every digital camera there are many entry points for condensation, so take care of your camera.



FILTERS VS. PROTECTION

AR coatings (anti-reflective) go by many different names by different filter mfg. however they're all ultimately just AR coatings. For digital photography there are really only three types of filters to consider. 1. Circular polarizers 2. ND filters and 3. Protective filters ("UV / haze" etc.). Never ever consider buying just a clear filter. AR coated filters are only a few dollars more and are very important. Currently I only advocate B+W "UV / HAZE" MRC (meaning AR coated) for protection of the front element. Ultimately only about 40% of my lenses have protective filters on them. Key choice for filters are huge front elements which are fragile to damage. My \$6000 Fujifilm 200mm f2 for example has an AR coated protective filter. However studio lenses like my 105mm f2 Nikkor do not, they are "house cat" lenses for which I'm not concerned that much about protecting.



YOUR FUJIFILM CAMERA SENSOR IS ALWAYS EXPOSED, SO BE CAREFUL!

One 'downside' of mirrorless cameras is that the sensor is ALWAYS exposed unless your lens cap is on or you have a body cap on the camera. The CFA (color filter array) in most all cases are organic filters and rather sensitive, but so too the sensor. In cases of time exposures, namely sunrises and sunsets people setup their camera, and they do not realize that both before and after exposure, the

camera is **STILL being exposed to highly concentrated light which can permanently damage the sensor**. If you plan on walking about with your camera for a long while without taking images, put the lens cap on. Be careful to NOT let the sensor get exposed for time exposures before or after the shot, since this is abusive to the sensor. People also forget that a lens by design is concentrating light, and is this literally like burning your sensor with a magnifying glass.



CHANGE LENSES WITH CAMERA FACING DOWN

When changing lenses anywhere, always do it with the camera facing down so both no debris falls in from above but also too that debris between lens mount and camera does not fall in.



DO NOT TRAVEL WITH YOUR FUJIFILM CAMERA WITH A LENS ATTACHED

Whether plane or train, car etc. you should not ever travel with your camera's lens attached. Not even a little lens like the one pictured, much less a larger longer lens. Countless people have learned the hard way about their lens being snapped off while attached to the camera. Just do not do it! Put the caps on the camera and lens and travel that way. Further still do not forget to get insurance on your gear (see tip in this book).



CONTACT LENS CASE FOR CLEANING FLUIDS

Buy some (\$1 each) contact lens cleaning cases to hold water on one side and 70% rubbing alcohol on the other. This is extremely small and compact for dipping your Q-tips in for cleaning lenses and or your camera.



SHORT TERM INVASIVE VS. LONG TERM PERVERSIVE

When people idly talk about “weather sealing” (something that does not really exist in any camera), they’re actually worried about a non-issue and not at all worried about the only thing they really should concern themselves with, long term pervasive intrusion of weather fluctuations that lead to corrosion. A light sprinkle of rain, or a short burst of rain is not an issue. I’ve taken many countless cameras apart and I know very well what they are sealed for and against what. Some are far worse than others, in most all cases its foam rubber gaskets around the magnesium chassis frame and rubber O-rings around the bases of the dials in best cases.

All cameras however “breathe”, and so too do, as a perfect example, laptops, but in a different manner. Laptops suck in condensation two ways, they get hot and then their fans kick in sucking in moist air that corrodes the main board slowly like a growing fungus does, secondly they get hot and the temperature differential causes moisture in the air to fall out and condensate on the main board and kick start corrosion that way.

The last way is the exact same reason for 90% of all camera weather damage, not direct drops of water and such, but main board corrosion from long term corrosion that grows and grows, then boom, the camera fails. Digital cameras have main boards the same as laptops. The short term invasive weather (drops, demonstrable weather) is NOT a concern you should really be worried with, it’s the long term pervasive that destroys cameras the exact same way it destroys laptops, minus the cooling fan which sucks it in even quicker in the case of a laptop.

ART SUPPLY STORE FOR LARGE CLEANING BRUSH

If you check your local art store or painting supplies store, and snag a fine art brush like this, it will last a lifetime and is very useful. To clean, simply soak it in rubbing alcohol swishing it around to remove the dust, and let dry overnight.



HOW TO REMOVE YOUR EYECUP FOR CLEANING

Using two fingers or two thumbs, place on the bottom far left and right of the eyecup and press upwards, it will snap-disengage and then you can slide it all the way up and off. Replace it in reverse order, use a DAMP (not wet!!!) Q-tip to remove dust and or grime. Do NOT use a blower, which could possibly blow dust inside the EVF assy. around the “cracks” thereof.



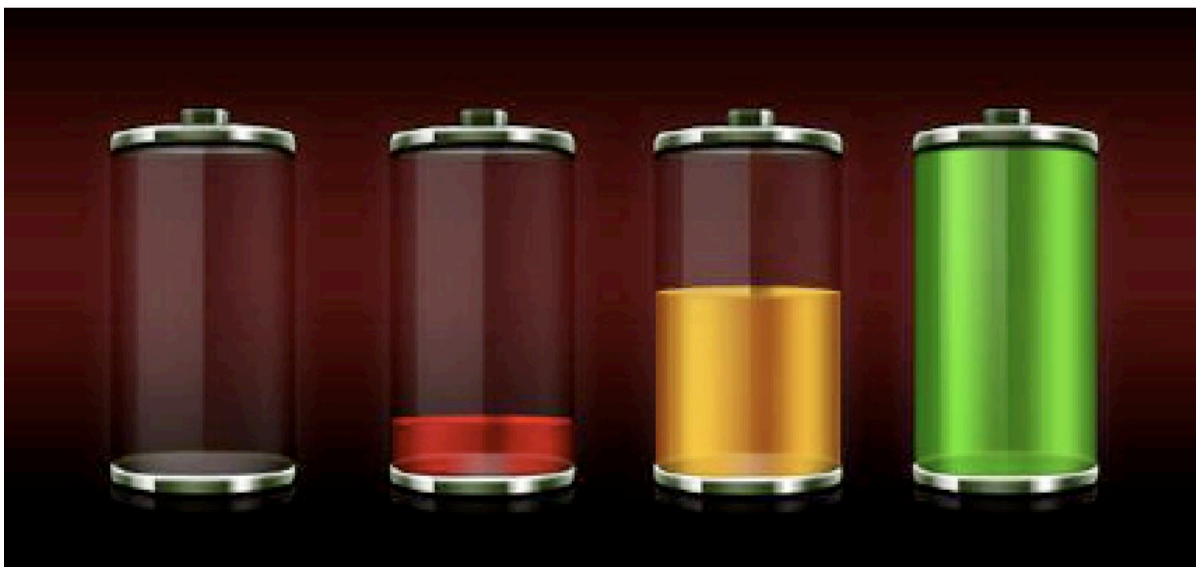
USE THESE FOR CLEANING YOUR LENSES AND CAMERA

70% Isopropyl alcohol, distilled water, cotton (only cotton!) Q-tips/ swabs, an air blower. I use a little glass jar for refilling my distilled water into which I dunk my swabs for fast lens cleaning. 70% Isopropyl alcohol will not mar or damage either lens rubbers, or the camera body.



LITHIUM BATTERY BEST-CASE CARE FOR LONGER LIFE

When I did tech support for Apple it came upon me to learn an enormous amount about lithium batteries and what they like and do not like. I consulted the best battery experts and spent a lot of time condensing points about batteries and other topics, this also applies to any and all camera lithium batteries. When it comes to cameras, the issue of “rapid discharges” does not apply, however constant inflation and deep discharges DOES apply.



A lot of battery experts call the use of Lithium-Ion cells the "**80% Rule**", meaning use 80% of the full charge or so, then recharge them for longer overall life. The main quantified damage done in the use of Lithium Ion batteries are instances where the lithium battery is "**often drained very low**", this is bad general use of your camera battery. If the massive amount of data that exists on lithium batteries were to be condensed into a simplex, helpful, and memorable bit of information it would be:

1. While realistically a bit impractical during normal everyday use, a lithium battery's longevity and its chemistry's health is most happy swinging back and forth between a 20% and 85% charge roughly.

2. Do not purposefully drain your battery very low (10% and less), and do not keep them charged often or always high (100%).

3. Lithium batteries do not like the following:

A: Deep discharges, as meaning roughly 10% or less. Avoid this in all instances if you can. This is hard on your battery.

B: Rapid discharges as referring to energy intensive gaming on battery on a frequent basis (in which case while gaming, if possible, do same on power rather than battery).

C: Constant inflation, as meaning always or most often on charge, and certainly not both in sleep mode and on charge always or often.

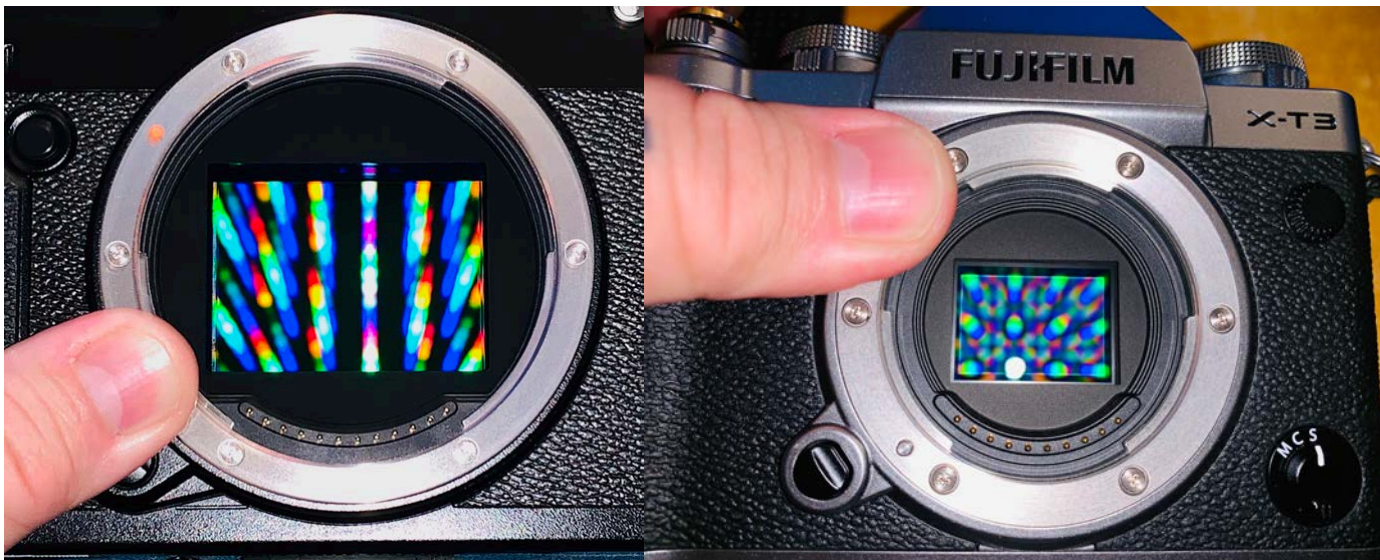
MAKEUP BRUSH CLEANERS

Buy either used or new (clean the used ones in rubbing alcohol and water and drip dry them) "lipstick brush" on Ebay. These used to be used ages ago for camera cleaning dust out of the cracks and crevices, and are also used for applying makeup. You can find neat old brass ones as well on Ebay. They weigh nothing, are cheap, and great portable cleaning tools for cameras and lenses!



RUN YOUR THUMB OR FINGER AROUND THE MOUNT

Depending on how much or often you shoot, you should periodically remove the lens and with clean hands and fingers, run the pad of your finger, with mount facing DOWN, around the metal lens mount ring to remove (you'll see it on your fingers!) dirt and grime, and trust me, if you don't see it, I can assure you there is a lot of it there! This nearly invisible grime DOES and WILL migrate into the camera, onto the shutter blades and or sensor cover glass which you'll have to remove later. This should ALSO be done to the rear mount ring of ALL your lenses. Likewise the very light skin oils on both rings made for easier (try it and see) mounting and dismounting of your lenses.



MY PORTABLE CLEANING KIT FOR MY CAMERA BAG OR CASE

This is my recommended camera & lens cleaning kit (I have several made up) I keep in my camera bag. It consists of a contact lens case with distilled water on one side and 70% rubbing alcohol on the other side. A lipstick-tube screw-out brush for removing dust and debris, a pack wrapped in tinfoil of a dozen Q-tips for lens cleaning, also too a tiny lens cleaning cloth I use to remove smudges etc. from the LCD display.



RUBBER BAND AT THE BASE OF THE LENS FOR BAD WEATHER

However I suggest a rubber band a bit wider than the one pictured below, in the case of non-gasket affixed lenses and even those with gaskets, this is a very nice trick that keeps water from seeping in between the crack between the lens and camera mount. Also too it keeps out sand and other debris under bad/dirty shooting conditions. Even WITH a rubber gasket on a lens, water and sand will wedge in the crack and when you go to change lens, the debris make its way inwards (in the case of sand); ergo a wide rubber band keeps everything out.



ZIPLOCK BAG YOUR CAMERA WHEN...

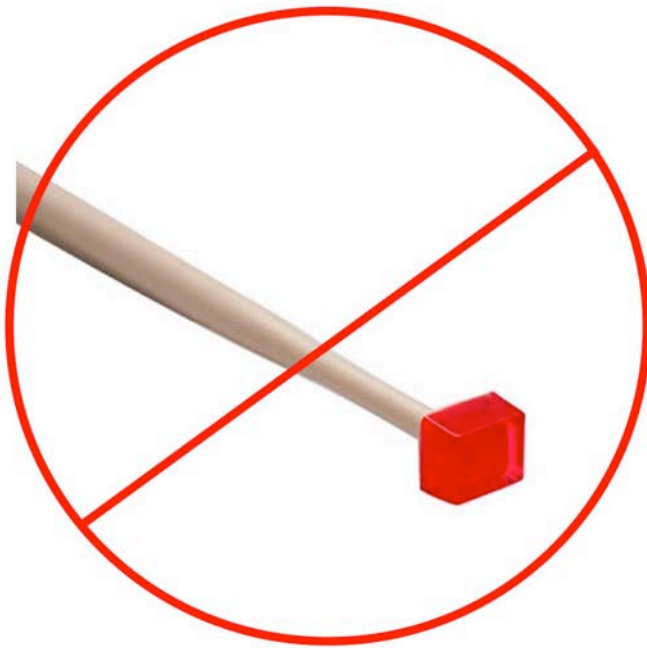
When taking your camera inside out, or vice versa, to prevent condensation forming on the main board and eventual corrosion which causes camera failure, ZIPLOCK your camera with a giant freezer bag and allow the camera to acclimate to the temperature. This also doubles in packing your camera in rainy or humid conditions outdoors, your camera bag provides NO such protection on this front for your camera.

This is also the same trick that works for new fish you buy for your aquarium. If you dump the fish straight from bag into your aquarium, the fish die of shock. You put the bag on top of the water and let the fish acclimate to the new temperature then you dump them into the tank.



NEVER USE THESE DESTRUCTIVE DEVICES TO CLEAN YOUR CAMERA / SENSOR!

On the left, the sensor gel stick, it comes in blue or red or green, its just a sticky silicone gummy on the end of a stick, there have been COUNTLESS cameras ruined by these evil devices, ... and worse still in most cases it not only does not clean the sensor cover glass but makes it worse with sticky track marks that are nearly impossible to remove. This invention (rather camera torture device) is as ignorant as thinking using sticky tape is a good way to clean your windshield instead of a cloth and cleaning fluid! **NEVER EVER EVER EVER EVER USE THESE HORRIBLE DEVICES!** On the right is the typical canned air “cleaning” device. NEVER for a second consider using this stuff! Why is it so bad? 1. It takes dust and grime and instead of removing it, just blows it into the camera where you cant remove it. 2. It pressure jet deforms and warps shutter blades which are very fragile. Never use canned air on a digital camera! Further still on sealed cameras like the X100F and the Hybrid viewfinder of same, and the Xpro2 it will blow dust INTO the EVF window and irritate the hell out of you and will create upsetting dust INSIDE the camera that was NOT there before!



NEVER USE THESE PRODUCTS TO CLEAN YOUR CAMERA LENSES!

First thing someone says when I tell them this is “but but, I’ve been using these and.....”. In fact moistened paper wipes are rough on the AR coatings of lenses, and leave a residue. The sprays are even worse since they always leave liquid around the edge of the element which creeps around the corner and leaves nasty spots YOU CANT REACH! You should never ever use either one of these at any time for any reason. Only use cotton swabs and or a clean cotton cloth for cleaning lenses. Along with Isopropyl (70%) alcohol and distilled water.



THE BEST WAY TO CLEAN YOUR CAMERA LENSES

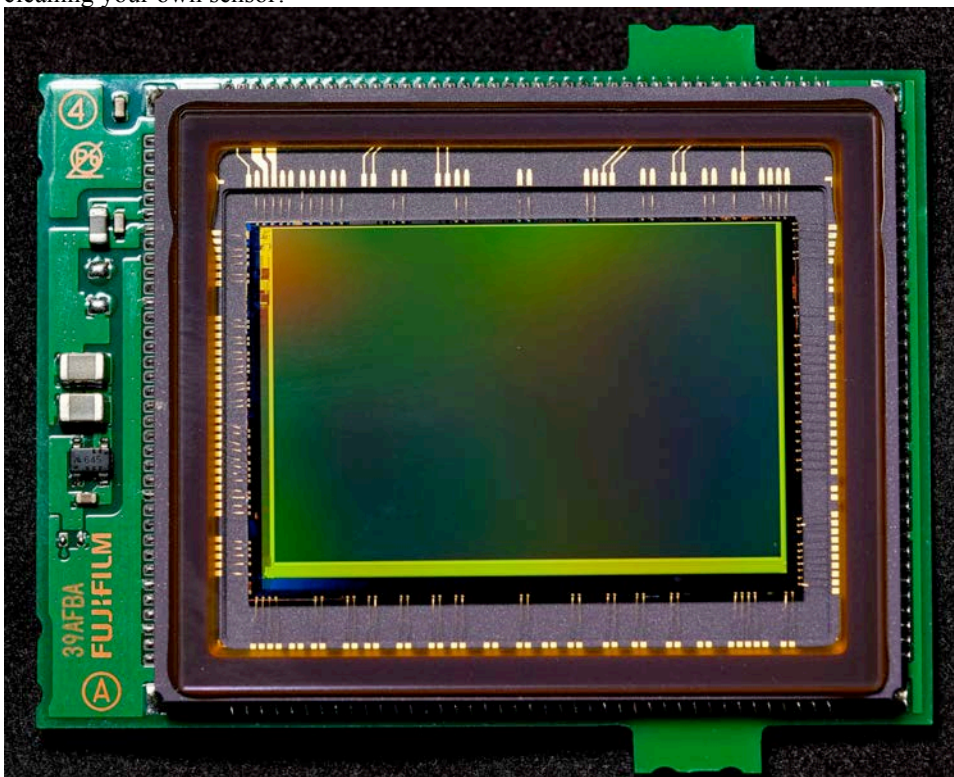
<https://www.youtube.com/watch?v=dBTb110jLIw>

I have perfected lens cleaning over two decades and the trick is to clean them the same way they're polished in the finishing states of mfg. See video above. Use cotton (only cotton!) Q-tips/ swabs and wet the tips in distilled water and then using a clean cotton press and remove ALL excess water so that the swabs are wet but not dripping. Use a pair or 3 swabs for larger elements and go in circular motions around and around and then inside to the center and then around and to the outside all the while in circular motions. Flip the Q-tips over to the dry side and do the same again drying off the lens. This is the most fast and effective way of cleaning your lenses.



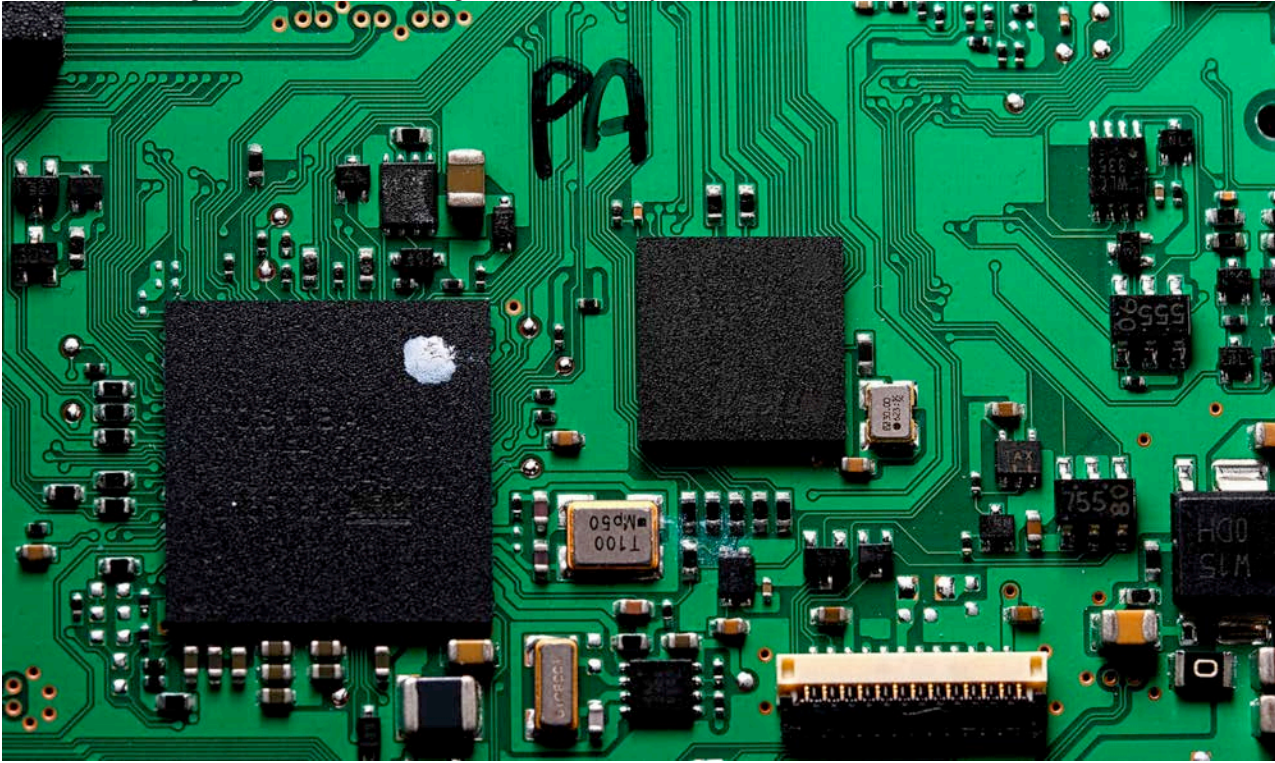
DON'T BE AFRAID TO CLEAN YOUR SENSOR BECAUSE....

Everyone loves to THINK that their sensor is the “most fragile” component in their camera, and everyone is 100% WRONG. In fact, the image of the sensor below (from a X-T2) is covered and hermetically sealed with a very tough piece of glass, but wait! On top of this (not shown) is a stacked layer of glass also containing the IR hot (pass) filter...and further more on top of all of this is the cover glass, which is the only thing anyone is ever actually cleaning, NOT the sensor. While of course it is important not to scratch the cover glass, nobody anywhere is getting even CLOSE to the actual sensor. In fact other than the magnesium body of the camera, the sensor itself is the LEAST FRAGILE PART IN ANY DIGITAL CAMERA! Think about this fact if you're still worried about cleaning your own sensor!



THE MOST FRAGILE PART INSIDE YOUR DIGITAL CAMERA IS....

Flat out without debate the most fragile part inside any digital camera is the main board, not the sensor which is hermetically sealed and covered in many layers of glass. The main board (i.e. the “motherboard”) in your digital camera is susceptible not really to rain, but to corrosion “growing” on it and killing it due to humidity intrusion.



SAVE A LOT OF MONEY ON SENSOR CLEANING PADDLES!

Sensor cleaning paddles are \$5 or up to \$8 a pop and with a dirty sensor you WILL use up to 3 of them easily. If you buy a pack of very cheap PEC PADS (Amazon, etc.) you can, after using your sensor cleaning paddle, remove the fabric on it, leaving the plastic paddle, and then WITHOUT TOUCHING the contact surface of the PEC PAD cloth, wrap, it around your sensor paddle and tape it in place or rubber-band it at the stick base of the paddle, and then you have a new sensor paddle ready for the next cleaning, but make sure you do NOT touch the contact end of the fabric. Put the paddle back into its little plastic sleeve and reseal it with tape so it stays clean. It is the case that the sensor cleaning companies would NOT ever tell you this, but that is because they want your fast return business in buying more sensor cleaning paddles.



OH THE SPOTS! WHERE ARE THOSE SPOTS ON MY SENSOR!?

Yes, I know this image is upside down, see the spots at the “top” of the image? Anytime you see spots etc. on your image (viewed upright and correctly) at the TOP ... the actual spots and grime are on the **BOTTOM OF YOUR SENSOR!**

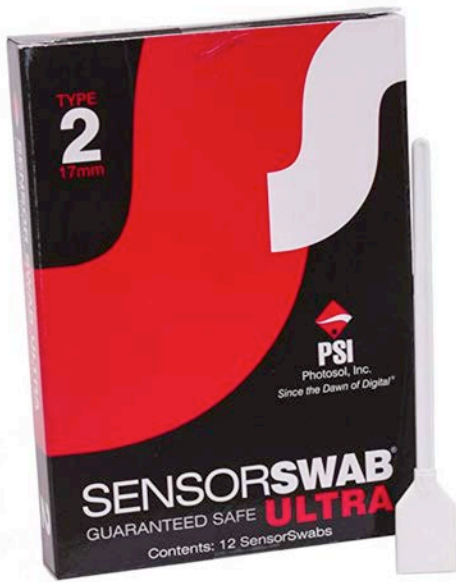


USE PHOTOSOL SENSOR CLEANING PADDLES TO CLEAN YOUR SENSOR

<https://photosol.com/products/>

<https://photosol.com/products/sensor-swab-ultra/>

The very best sensor cleaning paddles are made by PHOTOSOL, also you need to buy their ECLIPSE cleaning solution, I recommend you only buy the 2 oz. bottle since that will last a near eternity with no call to ever buy that aspect of the cleaning kit ever again. Two drops of solution on a paddle is all that is required. PLEASE NOTE that sensor paddles come in 3 different sizes for different sized sensors, check their website for your camera and the sensor paddle size needed for your camera. Please see my videos on sensor cleaning how to.



SAVE USED BUT MOSTLY CLEAN SENSOR CLEANING PADDLES

Why on earth save an already used sensor cleaning paddle? In 99.9% of instances, a used sensor cleaning paddle (\$5 a pop) is 99% clean, and in severe cases, after a field trip, or nasty outing and your sensor unfortunately get extra dirty, then instead of wasting 3 paddles to get it clean, at \$5 a pop, use the almost entirely clean but used paddle to remove the nastiness from your sensor cover glass, then of course, use a clean one to finish the job.

After this of course, you should toss the paddle out. If you don't want to do this, and trust me, there is no risk of camera damage in doing so, then remove the fabric on the paddle, and place a new clean PEC PAD over the paddle and either tape it in place or rubber band it, and use that to clean the really dirty sensor off then use a clean new sensor cleaning paddle. It IS the case that the sensor cleaning companies would NOT ever tell you this, but that is because they want your fast return business in buying more sensor cleaning paddles.



SENSOR CLEANING TRAVEL MINI-CASE

Photosol sells these and they contain a tiny bottle of sensor cleaning fluid, and a number of paddles, you can of course refill it and I take this everywhere with me when I travel. It is tiny and weighs next to nothing.



PRIMARY FUJIFILM MENU TIPS & CAMERA TRICKS

X-T3 FACE/EYE DETECT & FACE SELECT

With new X-T3 firmware users requests have been answered in that now rather than an assigned function button for Face Detection being engaged, the very same function assignment now merely turns on or off this feature. Now, after 3.00 X-T3 firmware I have assigned a function button to FACE SELECT. Now one button toggles on face detection with EYE AUTO as a subset of it being on, see options in your menu as shown on image at right.



IS MODE. WHICH TO USE AND WHY. IMPORTANTLY WHEN NOT TO USE IT AT ALL

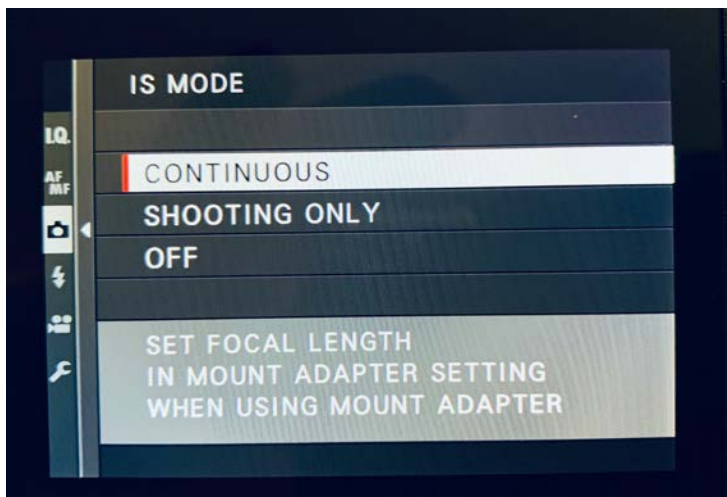
This tip is actually very important, but first we need to establish some facts most people are utterly unaware of. First off, if its called OIS (optical image stabilization), or VR (vibration reduction) by another camera / lens mfg. does not matter whatsoever, the fact is that this mechanism moves small internal lens elements in the optical path to counter camera shake which is induced from hand holding. How is this bad? Because **shake is shake is shake & vibration reduction (OIS) INVOLVES creating vibration (to eliminate out shooter vibration!)**, and at faster shutter speeds (depending on the lens, it varies with no fixed shutter speed) roughly 1/60th or 1/125th and higher **the same mechanism (VR / OIS in the case of Fujifilm) that REMOVES SHAKE will also CAUSE SHAKE at higher shutter speeds.**

The two images below, left image from the X-H1, and right image from the X-T3 are shown. In the case of the X-H1 the image stabilization lens OIS works in conjunction with the IBIS mechanism when an OIS lens is present. Even with IS OFF selected, with the camera on, **IBIS is ALWAYS ON when the camera is on, even if it's set to "OFF" in the menus.** There is no physical LOCK on the IBIS mounted sensor in any Fujifilm camera. Most people leave the lens OIS on all the time and likewise leave the camera OIS mode (1 or 2) which is default CONTINUOUS (MODE 1), on all the time and this is not good!

I would get constant emails from people with the new 100-400 lens and wonder why all their images (or most) are blurry. I'd ask if it was bright sunlight outside. The answer was almost always yes. Additionally of course they had the lens OIS set to ON, and had never taken the OIS MODE off of the default 1 (always active). This and the typical 1/500th shutter speeds or higher meant that the OIS was causing shake and blurry images. Fujifilm alas is actually at fault for this somewhat greatly for not really making ANY MENTION AT ALL in their user manual about how important this fact is! Also to state the seeming obvious you should should turn off OIS for tripod use.

OIS MODE 1 ("continuous"): always on, default but take this OFF by switching the lens OIS off for higher shutter speeds. Use MODE 1 (continuous) for slow shutter speeds (but not Time or Bulb!) up to about 1/60th.

OIS MODE 2 ("shooting only"): Means that OIS only engages at that last tiny fraction of a split second before the shot is taking. Use this mode roughly up to 1/250th. But depending on the lens used this not a "set in stone" shutter speed to turn off the OIS. In the instance of very long telephoto lenses, you can leave the OIS MODE 1 on to steady your live view for image composition.



BRACKETING EXPOSURE

Below is the Frame/Step menu for bracketing, but also you need to choose either FRAME or CONTINUOUS for the shot sequence. The most logical choice is continuous under most all circumstances. For SEQUENCE SETTING its best to choose 0 then + and - , meaning the chosen exposure is taking first, then the exposure bracketing at "X" (you pick the step setting increment) at a longer exposure, then for a shorter exposure to finish. To quickly set these parameter for BRAKETING MODE (set bracketing on your mode dial under the ISO knob, you should assign the DRIVE (DRV) to either a function button or to your Q menu. For the step setting 1/3 of a stop is far too insignificant for a 3 shot bracketing, I choose either 2/3 or a full stop. For 5 shot bracketing, I choose 2/3 stop.



CHANGE LCD DISPLAY INFO

While looking at your LCD display you can toggle thru 4 different screens. The info display is shown below, but also standard (shooting “mode” display), information all off (i.e. a “clean” screen for shooting), and favorites.



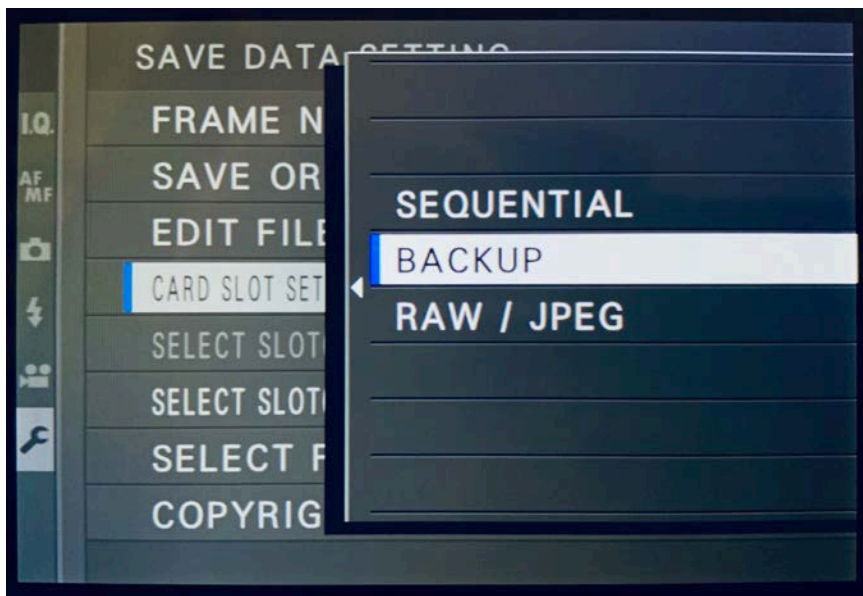
EVF & LCD DISPLAY BRIGHTNESS

I personally do NOT prefer the default AUTO setting for EVF brightness and LCD brightness since it shifts under “harsh” lighting conditions like bright outdoors and indoors. Try this yourself and try turning off AUTO on both and setting them to either 0 or 1. I think you will be pleased and prefer this.



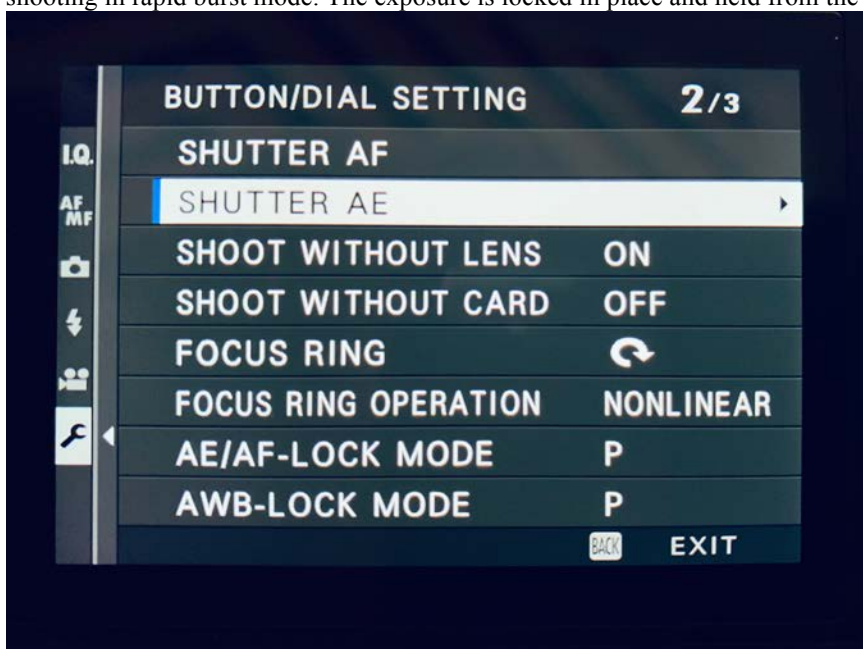
SD CARD SLOT SETTINGS FOR DATA SAVE

Sequential is the default but should not be. One of the primary purposes of a professional camera is having redundancy (and redundancy is god!). Sequential fills up the first card slot before going over to card slot 2. Backup means all data is mirror copied to the second card slot at the same time as slot one. True redundancy! RAW/JPEG writes RAW files to slot one and Jpeg to slot 2. Seriously any professional is doing one thing and one thing only, shooting in **BACKUP MODE** on their save data settings. Keep it that way and never look back!



SHUTTER AE SET TO OFF FOR CONTINUOUS SHOOTING

The factory default for SHUTTER AE is ON, but should be switched OFF in most all situations for continuous autofocus when shooting bursts of multiple images in a row. In OFF position for continuous shooting, the exposure value changes from shot to shot as the lighting changes, even in CH, CL shooting. You may not wish this to be the case depending on the shooting you are doing, but most continuous shooting has changing lighting values and constantly changing (as performed by the camera) the exposure value for each shot is very helpful. In the ON position, the exposure does NOT change from shot 1 to 5, or from 1 to 10 etc. etc. as you are shooting in rapid burst mode. The exposure is locked in place and held from the very first shot in ON position.



SPLIT SCREEN IN MANUAL FOCUS MODE

In manual focus, keep hitting your DISP/BACK button until you reach your split screen option which is extremely helpful. Depending on how you choose (see below tip on split screen options) you will see the entire frame of your composition in one window and a zoomed view to fine focus using your peaking in the other window. Make sure to take advantage of this for adapted lenses and general manual focus.



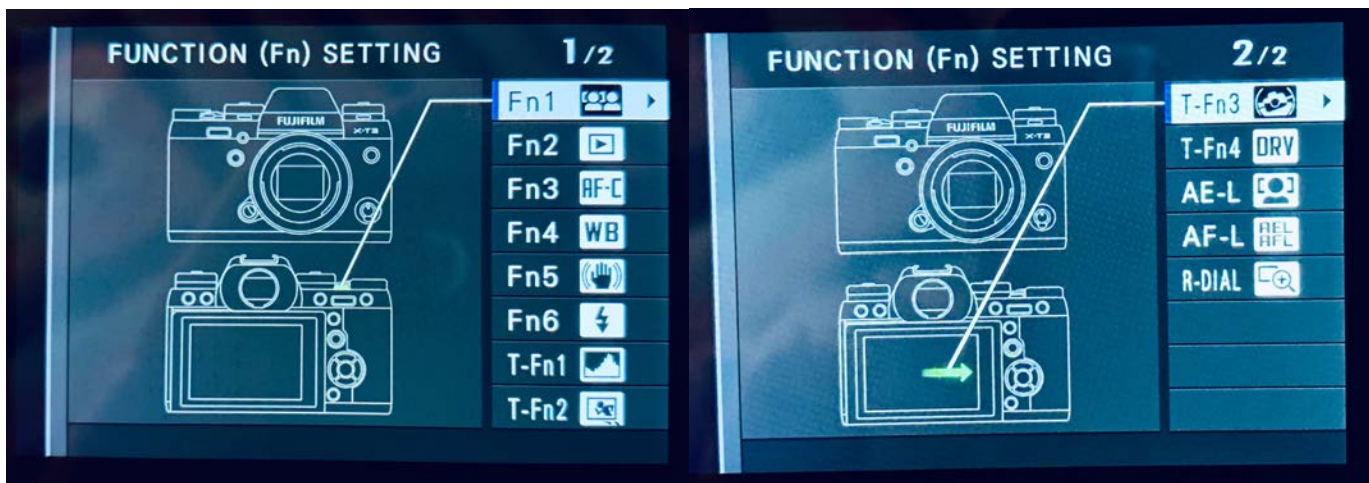
SPLIT SCREEN OPTIONS

In your display settings options you can switch the full frame / focus frame from left to right as you choose for manual focus assist. I myself prefer the zoomed in (focus) frame on the left which is larger and the full frame composition on the right in the smaller window.



ABSOLUTELY THE MOST IMPORTANT THING TO SETUP ON YOUR FUJIFILM CAMERA!

Most definitely the most important thing to setup (and this is subjective how you choose) on your Fujifilm camera is the function button and swipe screen (if you have that option) settings for fast access to your very most often used settings and options. My absolute favorite is shown below. To enter this (quickly) you hold down the DISP/BACK button for a few seconds and then you enter the menu to change the functionality as you pick for your camera. Countless people ask me what my function button and touch-swipe settings are, and here they are below.



MY X-T30 MENU

Absolutely love my Fujifilm X-T30, and it gets a perfect 10/10 score from me, and since so many people asked, even though function button and touch-swipe settings are subjective, here is mine to see.



THE SECOND MOST IMPORTANT THING TO SETUP ON YOUR FUJIFILM CAMERA!

Hold down the Q button for a few seconds to enter into your Q menu selectability/change to make your second most important set of menu selections for fast operational changes. Your absolute most important and high traffic menu use functions should be set (see above) to your function buttons, whereas your often used but not as frequent settings should go to your Q menu. In doing this, you will almost never have to hit the menu button and scroll around while out shooting to adapt the camera to your specific needs. To change your Q menu hold down the Q menu for several seconds.

To enter Q menu to pick an option, just quickly touch your Q menu button.



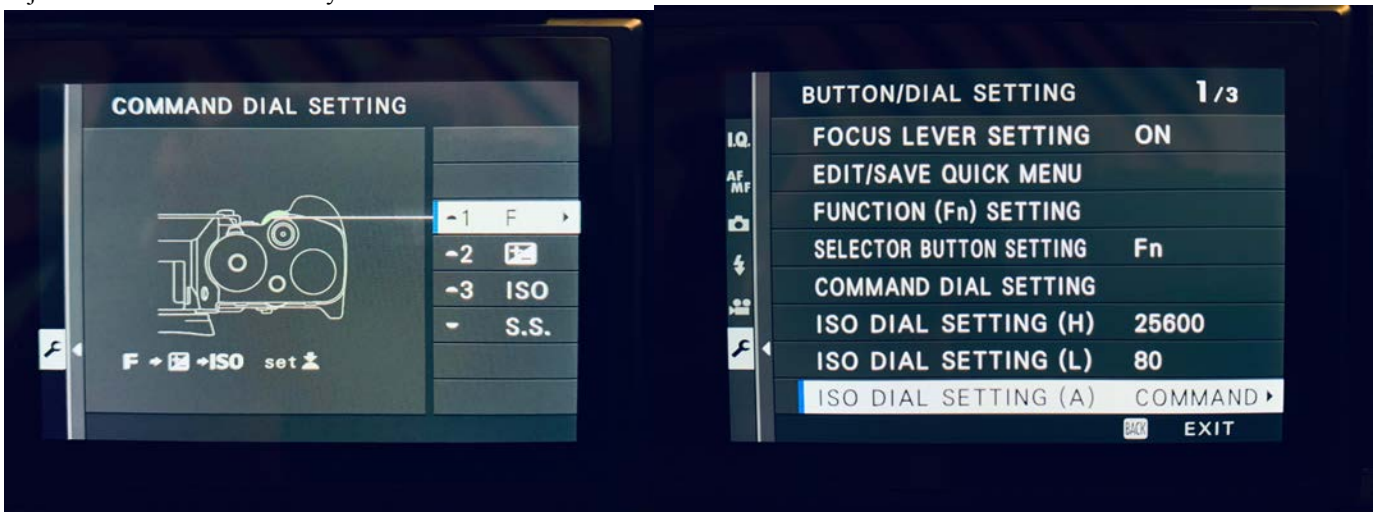
PART 1: FAST ISO AND EXPOSURE COMPENSATION ADJUSTMENT

If you look at the top of this X-T3, you'll see that my ISO dial is set to A (in red) and my shutter is also set to A (Auto, since I'm shooting aperture priority most of the time), and that my exposure compensation wheel is set to C, so that I never have to turn that wheel ever again (or as you prefer) to adjust my exposure compensation, rather (See part 2 below) by clicking my front command dial, I enter exposure compensation setting letting me turn the front command dial to +5 or -5 EV stops of exposure compensation, and one click more changes the adjustment from exposure comp. to ISO change, and then again I can turn the front command dial to change my ISO to however I wish. For me I have found this is the most fast camera adjustment and I no longer (not that I'm against it) have to adjust ever again the ISO dial, nor the exposure comp. dial, and the ISO dial.



PART 2: FAST ISO AND EXPOSURE COMPENSATION ADJUSTMENT

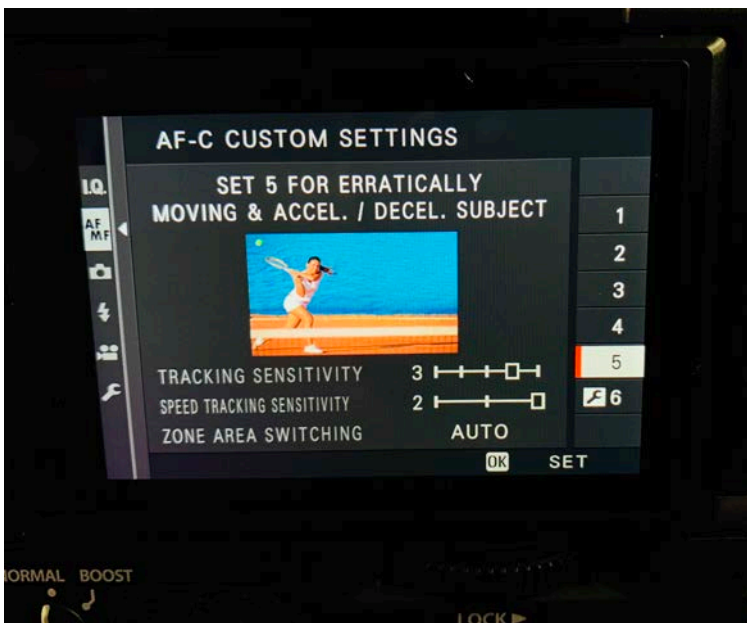
In addition to the dial settings in the image above, you will need to (see images below) adjust the ISO DIAL SETTING from auto to command (meaning the command wheel lets you set the ISO instead of the dial), likewise in the COMMAND DIAL SETTING adjustment set the functionality as indicated below.



AF-C CUSTOM SETTINGS TO TELL YOUR CAMERA WHAT TO LOOK OUT FOR

The 6 sections are: **1. Multi-purpose** **2. Ignore obstacles & track the subject** **3. For accelerating and decelerating subjects.** **4. For suddenly appearing subjects.** **5. For erratically moving objects.** **6. Custom.**

The AI inside your camera is ignorant (as are ALL cameras) for what it needs to look for in autofocus continuous shooting, and the more specific you can tell your camera WHAT to look for the better, faster, and more accurate the autofocus can and will be.



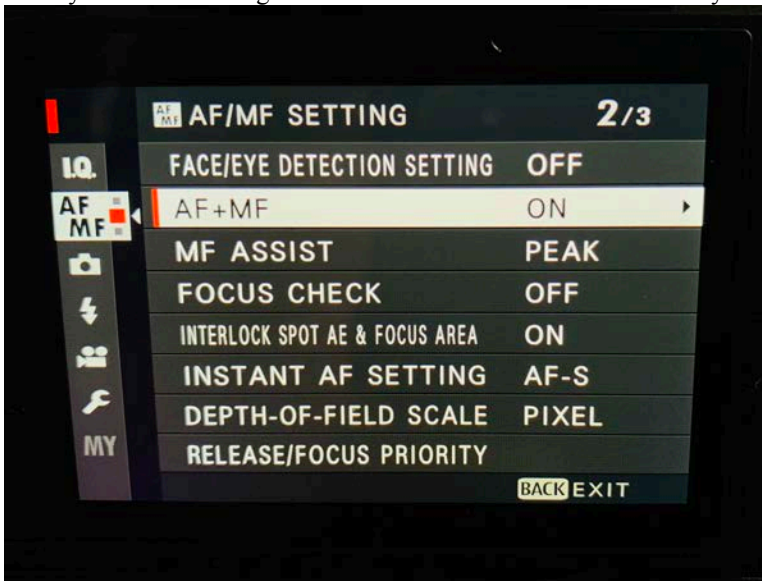
FOCUS PEAKING COLORS ARE IMPORTANT

Almost everyone ignores this features and its great importance. Depending on the scene, subject and background color, brightness, choosing your focus peaking color is incredibly important, you wouldn't for example choose white peaking to focus on a mostly white subject, I choose blue or red, and you would not choose blue or red on a dark subject in low light, you should choose white. Low and high are just intensities of peaking color, and frankly I always use HIGH.



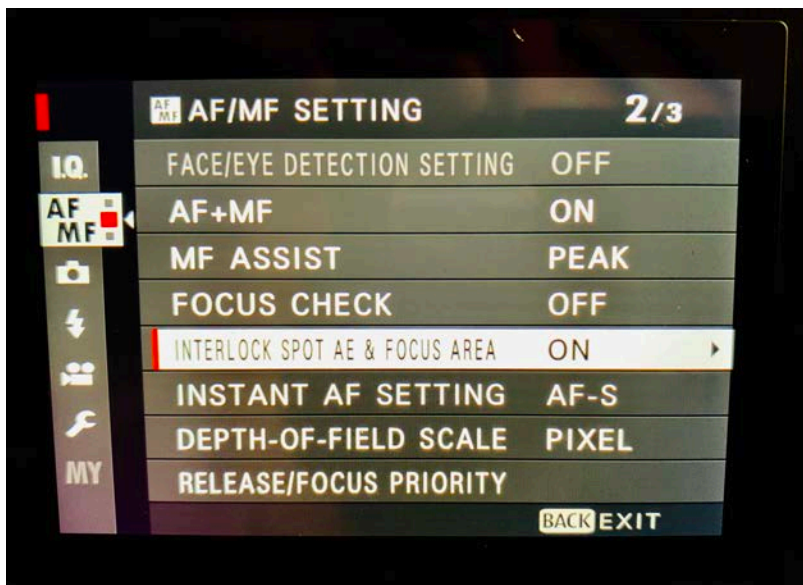
AF+MF IS VERY USEFUL

This should be called “manual focus override” since what it enables when turned on, is when in single AF mode, and the camera acquires focus, you can at that time turn the lens focus ring for focus fine turning and focus peaking is then immediately displayed to assist you. Under low light and adverse conditions this is extremely useful! Try it, I bet you’ll love it.



SPOT EXPOSURE WITH SINGLE POINT

Extremely useful is when using spot metering exposure (what Fujifilm calls photometry) in conjunction with SINGLE POINT AF point selection, the camera will calculate the metering for only the spot covered by your AF point selection. This is very useful for determining correct eye/face exposure, or as the basis for setting the latitude of your exposure, especially in backlit compositions.

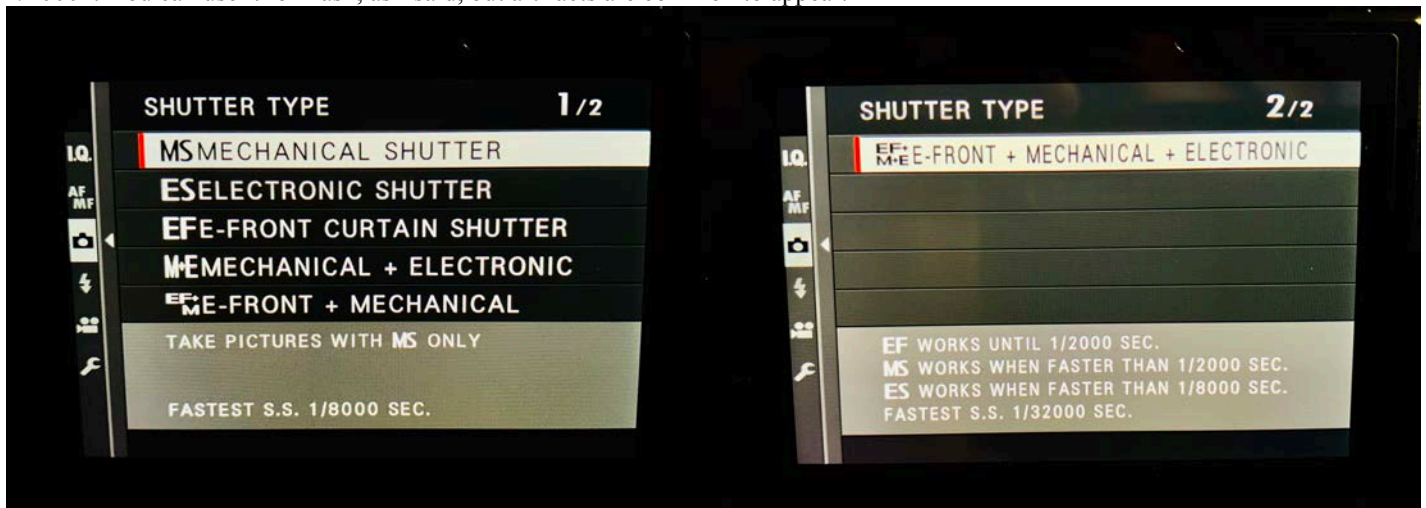


LEARN YOUR SHUTTER TYPES

You need to learn both the advantages and disadvantages of the different shutter types. For example, you cannot do flash photography with electronic shutter (ES). Further still bokeh and flash artifacts are frequent with EFE (electronic front curtain). Your Fujifilm (same as a DSLR) has two curtains, same as a pair of curtains on a window, the first curtain falls and then the second, depending on the shutter speed the 2nd follows very closely.

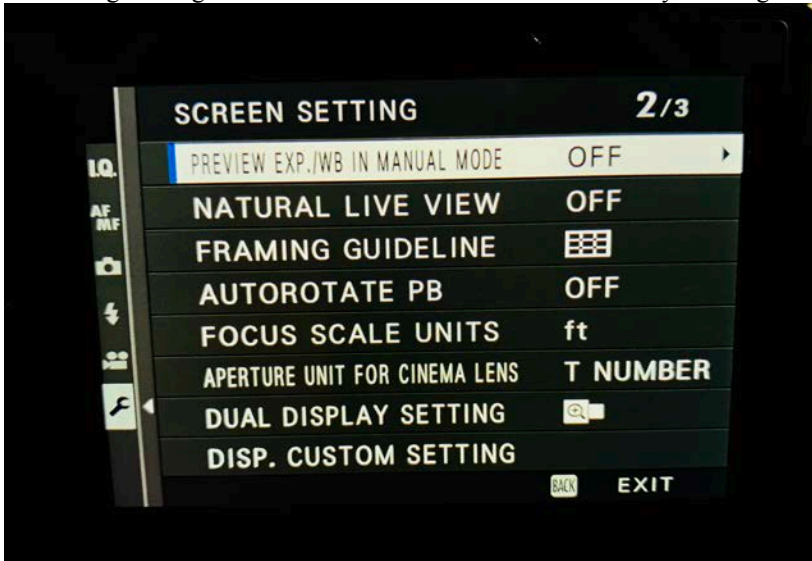
Suffice to say each curtain carries with it a shock from movement causing shake, and at slower shutter speeds, choosing electronic first curtain means that ONLY the 2nd curtain falls and the first is just a digital scan and this greatly reduces shock and shake for slower shutter speeds. Electronic shutter is a digital only scan and has no shock, however flash photography is not possible with it, however under bright light and aperture wide, you can increase the shutter speed (sensor scan really) to 1/32,000, whereas in MS 1/8000 might be insufficient to prevent overexposure.

Make sure you fully learn the advantages and disadvantages of each type and when which is best for what use. In MOST cases always using MS is a good idea, however EFE and ES have unique advantages for shock and fast shutter speeds. If you see the image below on the right (what I use most often except for flash photography) the EF+M+E, the camera switches to the most optimum shutter type based on the speed. Electronic front curtain should be used for NON-FLASH photography at all slow shutter speeds up to 1/2000th. You can use it for flash, as I said, but artifacts are common to appear.



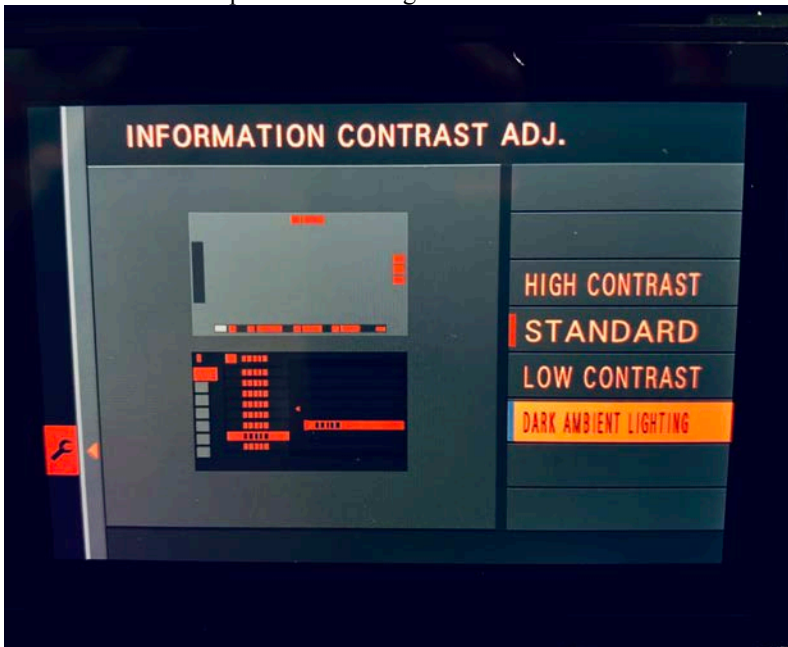
TURN OFF PREVIEW EXPOSURE IN MANUAL MODE

No WYSIWYG EVF display can calculate for flash output, and when shooting flash, time exposure, and manual mode in general turn this setting off to get a view that isn't all black which is what you will get when in the default ON position.



SHOOTING AT NIGHT OR INSIDE CLUBS / DARK EVENTS

Change your menu page to DARK AMBIENT, i.e. red menus for low light shooting, not only not to blind you with your eyes dilated in the dark but to keep from disturbing others.



SCROLL THRU YOUR MENU PAGES!

Don't forget to use your FRONT COMMAND DIAL to scroll quickly thru your menu pages (example 1/3, meaning 3 pages on a sub-menu, such as button/dial settings). Don't use the selector buttons to jog thru the pages, rather use the command dial to go PAGE BY PAGE to find things quickly.

QUICKLY FORMAT SD CARDS SHORTCUT!

On MOST ALL Fujifilm cameras, you can quickly format your SD cards one by one without having to dance thru the menu system. Simply HOLD DOWN & KEEP HOLDING the trash button for 3 seconds and THEN (while still holding the trash button) press in the rear command dial to bring up the FORMAT CARD(S) menu!



TOUCH SCREEN AREA SELECTION

[Settings](#) > [button dial settings](#) > [touch screen settings](#)

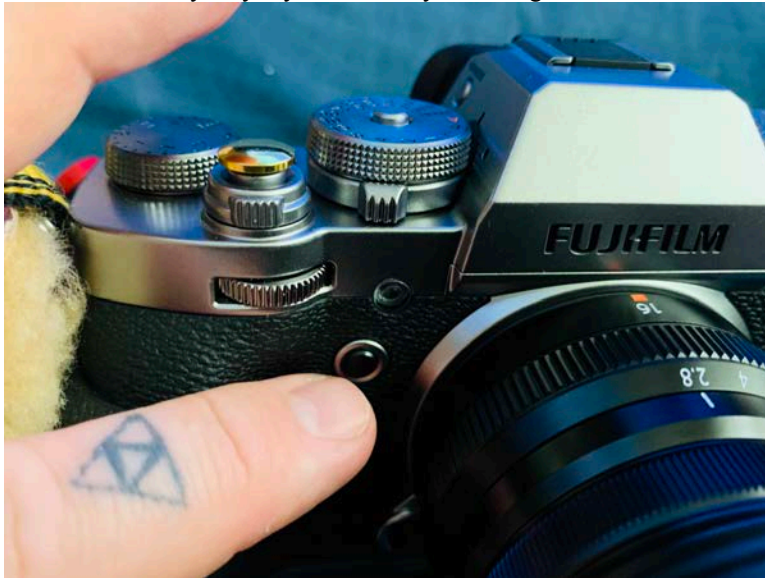
Since your camera has no idea the difference between your nose and your finger for touch input, it is extremely important to setup your cameras touch parameters. As a left eye shooter I have my sensitivity set to the bottom left corner only so I can set AF point selection without taking my eye off the EVF. Your selection is of course different and subjective but you need to do this to get the most personalization out of your Fujifilm camera.



REALLY IMPORTANT IDEA TO CONSIDER ASSIGNING THE FRONT FUNCTION BUTTON TO PLAYBACK

Usually I have my other hand on a speedlight or doing something else while shooting, and assigning the front function button to playback is an incredible help. Nobody's right hand on the camera can reach over to the playback button, the other hand is needed.

Doing this function button customization makes shooting, review, and return to shooting one handed and very fast; and I cant live without it honestly. Try it yourself and you will agree!



FUJIFILM AUTOFOCUS TYPES, MODES & OPTIONS TRICKS & TIPS

Really the thing that perplexes people the most and which I get the most questions on is what AF TYPE and MODE to use for what situation. Likewise still the frustration people express over their camera when in fact is it the user at fault for not knowing what to tell their camera as to how and what to look for.

I have seen absolutely every major guide and book and including Fujifilm's own autofocus guide on what to do, and I found all of them to be convoluted, at best slightly inaccurate and usually just unhelpful. I think I can say with confidence that I made this autofocus guide "short and sweet" such that if you read this a few times and apply it, your autofocus success will improve fast and greatly so. Likewise don't forget to see in the menus section the important tip on OIS mode 1 or mode 2.

THE THREE AF-S (SINGLE AUTOFOCUS) TYPE + MODE OPTIONS

****REMEMBER: THE DARKER THE COMPOSITION/SUBJECT, THE FASTER THE AF WILL BE UPON INCREASING THE AF AREA SIZE SO THE CAMERA CAN "SEE" MORE IN ORDER TO FOCUS FASTER & ACCURATELY***

AF-S TYPE + SINGLE MODE

This combination is best for very shallow depth of field, pinpoint accuracy of anything in good lighting & macro photography. You should think of this combination as laser precision autofocus for a very tight specific autofocus selection. When doing this do NOT "focus and recompose", move your AF point selection. This is for AF for very shallow DOF photography where you focus not just on a specific eye but a specific part of an eye, for example close at f1.2 on the 56mm f1.2 Fujifilm lens. **Remember! The darker your composition, the LARGER you should open up the AF AREA box so that the camera has more to "work with" to quickly and accurately acquire focus.**

AF-S TYPE + ZONE MODE

This combination is best for low contrast and or low light distant subjects you would normally use AF-S + SINGLE MODE for. Such as objects behind glass. Low contrast objects at a distance such as a black objects against a black background. Very low light slow moving subjects like a singer on a dark stage. Dark/ low contrast street photography.

AF-S TYPE + WIDE AREA MODE (This combination should be a rare choice for AF tracking & usage)

This combination is best for good lighting / good contrast subjects but is best suited for "cluttered" composition photography of groups of objects or subjects that require fast AF lock/acquisition. Such as a mass of people walking on the street, or a busy composition where single and zone would fail or "hunt".

THE THREE AF-C (CONTINUOUS AUTOFOCUS) TYPE + MODE OPTIONS

****REMEMBER: THE DARKER THE COMPOSITION/SUBJECT, THE FASTER THE AF WILL BE UPON INCREASING THE AF AREA SIZE SO THE CAMERA CAN "SEE" MORE IN ORDER TO FOCUS FASTER & ACCURATELY***

AF-C TYPE + SINGLE MODE (This combination should be a rare choice for AF tracking & usage)

80%+ of AF-C TYPE continuous autofocus should be AF-C + ZONE, with much of the remaining being AF-C TYPE + WIDE AREA MODE. That being said AF-C + SINGLE MODE should be used for GOOD LIGHTING / CONTRAST moving subjects where you want either isolation (such as a group of the same subjects at different distances away from you and you pick the subject of specific focus) or shallow DOF specificity. You should NOT USE this combination for sweeping subjects moving left to right or right to left, rather moving towards you or away from you. **Remember! The darker your composition, the LARGER you should open up the AF AREA box so that the camera has more to "work with" to quickly and accurately acquire focus. *ALWAYS BE IN BOOST MODE!**

AF-C TYPE + ZONE MODE

Action, action, action! Birds sweeping across the frame, cars and bikes doing the same, anything appearing suddenly. This is where objects are moving in a manner that you can keep the ZONE box over them for maximum autofocus hit rate. Best suited for telephoto subject tracking for sports, action, wildlife, and especially all manner of bird photography. ***ALWAYS BE IN BOOST MODE!**

AF-C TYPE + WIDE AREA MODE

This combination is best for sweeping subjects both large and medium size (not small birds or likewise!) such as cars, people, moving from left to right or right to left across your chosen frame and background composition. This is also best used for choosing a fixed background composition and using WIDE AREA MODE to “set a trap” for a subject entering your fixed chosen composition.

***ALWAYS BE IN BOOST MODE!**

AUTOFOCUS TYPE: AF-S (SINGLE AUTOFOCUS) TYPE & AF-C (CONTINUOUS AUTOFOCUS) TYPE

In AF-S TYPE + SINGLE MODE do not “focus and recompose” at any f-stop especially shallow ones because your chosen subject will be blurry and out of focus. **AF-S (SINGLE AUTOFOCUS) TYPE** is for stationary subjects in most all cases however also for low contrast and low light conditions where, on moderately moving subjects, zone mode is chosen to have the best success at getting correct subject autofocus. At half-press of the shutter release your camera will lock AF on your chosen subject or point with the given MODE and size you have picked for your composition. For mostly the entire part, AF-S TYPE is for stationary subjects, but also for distant moving subjects where it is best used for subject isolation in either multiple subjects or low-contrast/ lighting conditions.

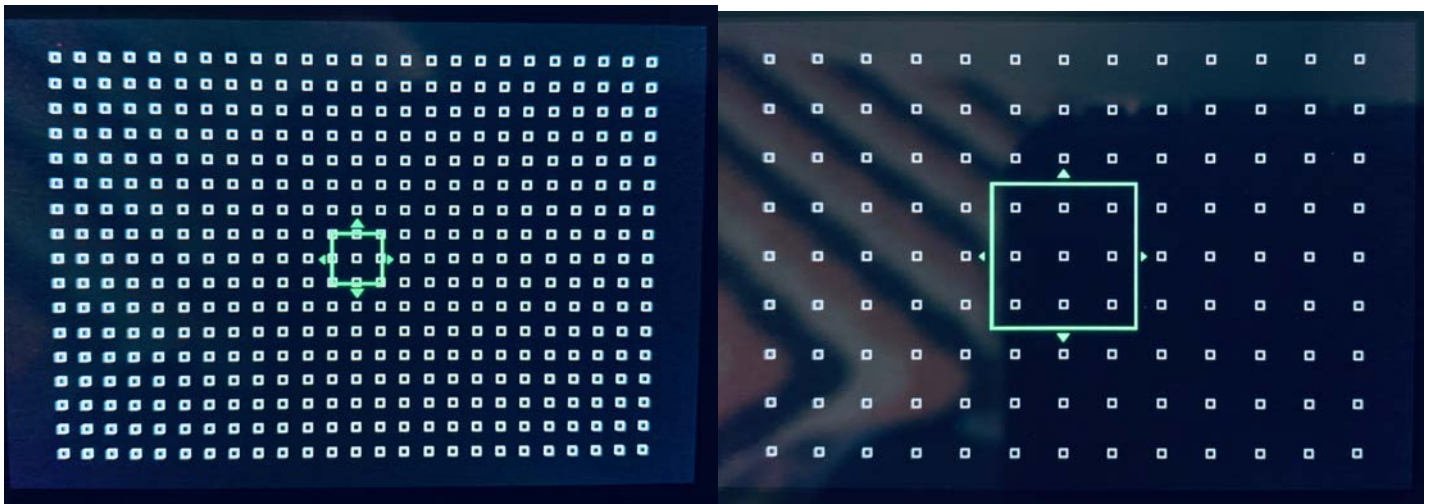
AF-C (CONTINUOUS AUTOFOCUS) TYPE is for moving subjects and almost entirely dedicated to sports, action, wildlife, birds & close proximity people etc. Both sweeping subjects from one side of the frame to the other or coming in or out of the frame directly, of which you should learn the correct AF MODE (see above) that needs to be chosen along with the correct AF-C CUSTOM setting to narrow down the parameters for the camera to “know” what to look for specifically.

MANUAL FOCUS TYPE is for using 3rd party adapted lenses, time exposures, macro photography, and ultimate control over your composition. Use and learn how to use correctly focus peaking to make this an easy endeavor.



AUTOFOCUS MODE: SINGLE POINT MODE, ZONE MODE, & WIDE AREA MODE

It is extremely important to learn when to use which and for what purpose when it comes to SINGLE MODE vs. ZONE MODE. As a general rule (for nuances see the above) ZONE MODE is for action, moving subjects and for nasty low light / low contrast conditions wherein which ZONE MODE is used to greatly improve autofocus hit rate. WIDE AREA MODE is for sweeping subjects moving from one side of the frame to the other and is especially useful when you want to frame your background composition and “wait” for the subject to enter. Especially useful also for that same scenario is to be in burst mode of either CL or CH.



THE SIX AUTOFOCUS TYPE & MODE CUSTOMIZATIONS FOR BEST AUTOFOCUS & TRACKING!

If you follow and learn these six steps of autofocus TYPE & MODE customization you will have the absolute best possible conditions every time for successful autofocus tracking and correct AF lock on what you want. Each of these six steps tell the camera a finer and finer point of what and how and who to track (with face detect and eye detect as a subset of #3).

If you go over these six parameters over and over in your mind and in direct execution out in the field you will be better than 99% of every other photographer in having maximum hit-rate success in your autofocus endeavors. After a while this will become subconscious muscle memory and you can focus less and less of the camera and more and more on your shot which is so very important. **Every camera ever made is ignorant and it wants your input to narrow down HOW (TYPE), and WHAT (MODE), and WHO (AF-C CUSTOM) to look for!** Thankfully Fujifilm has more parameters of finer and finer autofocus parameters than any other camera out there. These parameters are akin to shotgun “accuracy” vs. rifle “accuracy” in your autofocus hit rate. Learn what each of these six parameters do below and customize each one to the specifics of your composition, action, conditions (lighting etc.), and desires (shallow DOF for example).

The three primary of these six are the first three, which are **TYPE, MODE & AREA**. Or respectively the “HOW”, the “WHAT”, & the “HOW-TO”. You are telling the camera HOW to look (single or continuous, or wide area), then WHAT to look for, either fine (small box) or coarse (big box) but this also tells the camera that the lighting or contrast is good or bad and therefore you give the camera a bigger “window” by which to look and track. The AREA is merely a sub-set and extension of the MODE.

Further still AF MODE is a type of optics, or “glasses” for your camera, if you rob those “glasses” from your camera and you give it a cardboard tube to autofocus thru under bad lighting conditions, its hit rate will frustrate you. This is true of ALL cameras. You need to learn what your camera needs to “see” in order to maximize its autofocus abilities to nail your shot and maximize both speed and accuracy. Maybe in the near future we can talk to our cameras and tell it to “focus on the little dog in the background”, but until that technological time, we have to narrow down, and narrow down even more the parameters using the 6 specifics below to tell the camera how, what and who to look for!

These six parameters are listed in order of greatest to least importance, in narrowing down the autofocus specificity you have tasked the camera to perform for maximum speed and accuracy.

1. AUTOFOCUS TYPE: SINGLE/CONT. AF LEVER SELECTION

2. AUTOFOCUS MODE: SINGLE-POINT/ ZONE/ WIDE TRACKING AF

3. FOCUS-AREA & AREA-SIZE both for AF-S & AF-C. Both for SINGLE AF-POINT MODE & ZONE AF-AREA MODE

4. AF-C CUSTOM SETTINGS

5. BOOST

6. SINGLE SHOT / CL “MEDIUM BURST”/ CH SHOOTING “HIGH BURST”

1: AUTOFOCUS TYPE: SINGLE/CONT. AF LEVER SELECTION

This is the lever on the front (or back in the case of the GFX!) of your camera for choosing the “HOW” of your cameras autofocus, either single (once and lock), or continuous, or manual focus (adapted lenses, or macro, or product). See above for which to use for what reason. *I do not recommend AF-C TYPE for the two current GFX series cameras.*



2: AUTOFOCUS MODE: SINGLE-POINT/ ZONE/ WIDE TRACKING AF

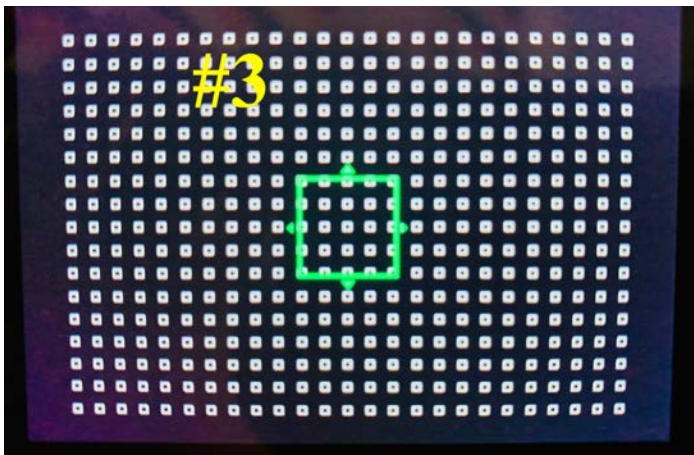
This is the “WHAT” menu option for choosing the parameters of focus, either very specific points (single), or action/ moving subjects or low light (zone), or sweeping subjects in a scene (wide area). See above for parameter specifics of use.



3: FOCUS-AREA & AREA-SIZE both for AF-S TYPE & AF-C TYPE . Both for SINGLE AF-POINT MODE & ZONE AF-AREA MODE

These are the “eyes” or “glasses” of what you give to your camera to see and focus “through”. You are defining the parameters of what you need and want to give your camera in its either narrow (single point) or large (zone) “window” thru which to acquire autofocus lock. The single biggest mistake people make is choking off sufficient light to the camera with a too tiny “window” thru which to acquire autofocus under less than ideal lighting and or contrast!

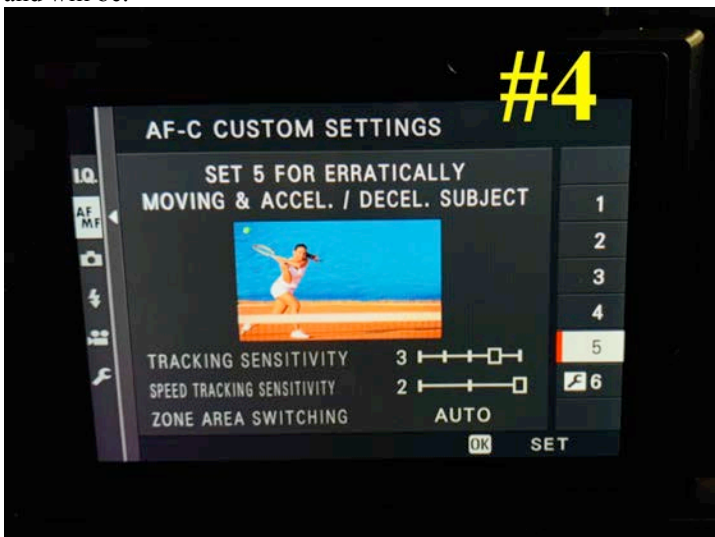
Remember! The darker your composition, the LARGER you should open up the AF AREA box so that the camera has more to “work with” to quickly and accurately acquire focus.



4: AF-C TYPE CUSTOM SETTINGS TO TELL YOUR CAMERA WHAT TO LOOK OUT FOR & HOW-TO

This is for when you are in AF-C TYPE continuous AF. The 6 sections are: **1. Multi-purpose 2. Ignore obstacles & track the subject 3. For accelerating and decelerating subjects. 4. For suddenly appearing subjects. 5. For erratically moving objects. 6. Custom.**

The AI inside your camera is ignorant (as are ALL cameras) for what it needs to look for in autofocus continuous shooting, and the more specific you can tell your camera WHAT to look for, the better and faster, and in so doing, the more accurate the autofocus can and will be.



5: BOOST MODE

Any time you are doing AF-C TYPE continuous photography you SHOULD be in boost mode. For sake of the EVF, tracking, & more you should train your mind to always switch on boost mode when in AFC.



6: SINGLE SHOT / CL “MEDIUM BURST”/ CH SHOOTING “HIGH BURST”

This last step is not really about autofocus tracking but a “how much” subset of your autofocus in that you are telling the camera how much and how often to repeat its ongoing efforts to track and fire at the subject (in this case 99% of the time action) you have tasked it to perform.



HAND HOLDING TIPS & TRICKS

As I mentioned in another tip, handstraps are actually very important in order to remove your hand away from the camera body, all those muscles are fighting each other and cause camera shake. This is also the same reason master archers open their hand on their bow in long distance accuracy shooting. I used to be a champion of 5-spot archery competition. Furthermore these images below, try them, use your body and arms as steady techniques, the knuckle hold on long lenses is also very effective in removing shake, it removes all muscle contact from the lens body, and this helps a lot! Shown below are the elbow grab and the wrist grab.







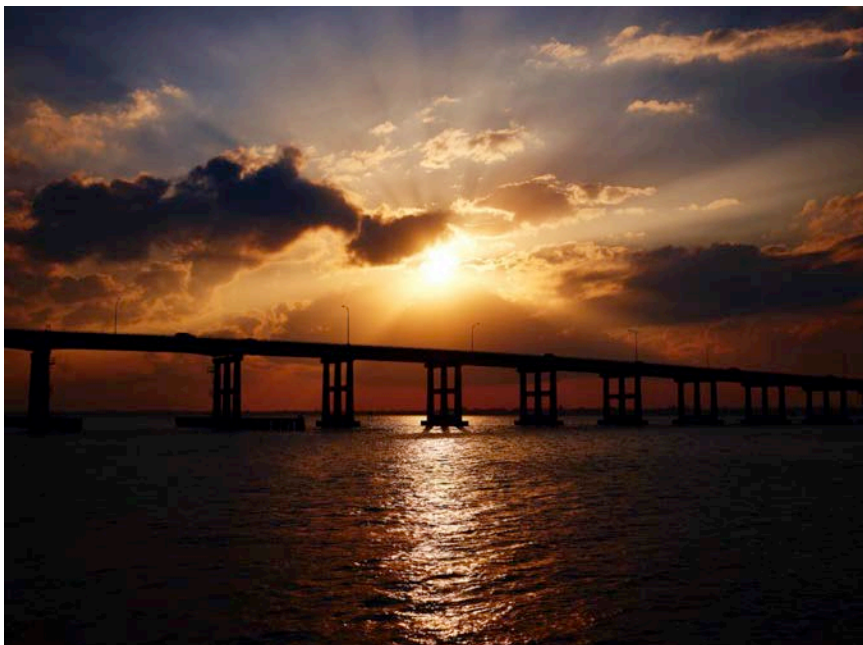
LOW LIGHT / LOW CONTRAST AUTOFOCUS TIPS

The one question I get asked all time is about an inability for people to acquire autofocus lock on either moving or stationary subjects in very low light or low contrast situations. **Invariably the issue 90% of the time is that people are in AF-S TYPE Single autofocus and incorrectly in SINGLE MODE with a block, either tiny or larger.** This is a mistake, in order to give your camera as much advantage as possible in very low light and low contrast situations you should do two things. 1. Increase the SIZE of your MODE “box”, if this can be accomplished in SINGLE MODE, all the better, but if the conditions are bad: 2. You MUST go into ZONE MODE to give your camera a much better chance to “see” and lock focus.

Additionally if the subject is moving and the conditions are bad, **do not even consider SINGLE MODE, rather ZONE MODE.** Why? Because the same sized large box between Single Mode and Zone Mode are NOT the same even though they’re the same size; in Zone Mode the camera hunts around that box whereas in Single Mode the camera only looks at the entire box as one entity.

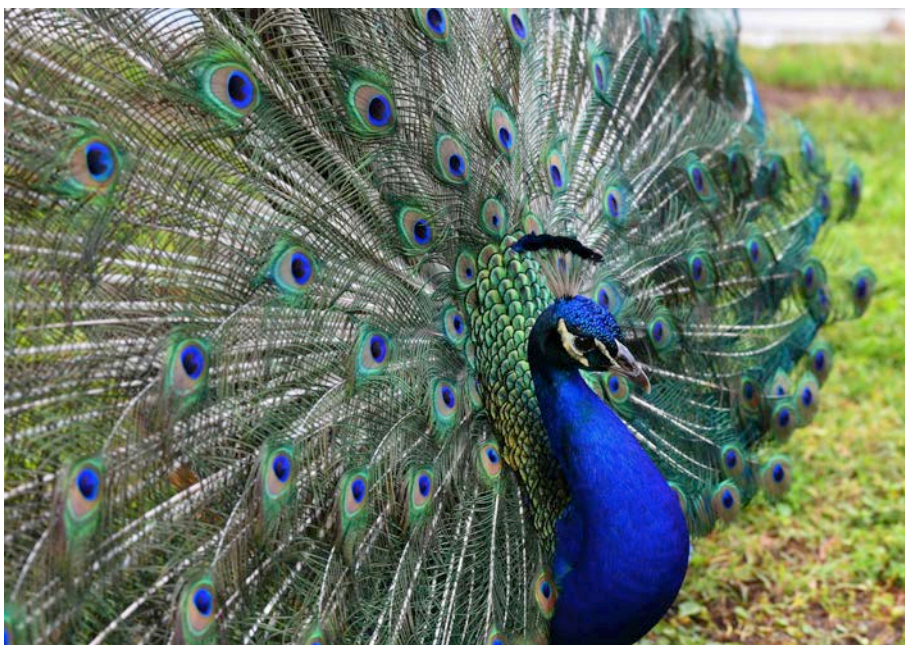
All cameras are ignorant, they don’t know what they need to look for and you need to tell them, that’s why the six steps above are so important, you narrow the window of telling the camera “hey, look for this kind of subject moving that kind of way, not that kind”. This is the sole reason for the existence of WIDE ANGLE tracking and specifically AF-C CUSTOM tracking parameters. Also too, for subjects roughly 20 feet or less from you, turn ON your AF-ASSIST beam in your menu under bad lighting. Some clubs will not allow AF-assist lights however.

While no camera can autofocus on a black cat at night in the bottom of a coal mine (unless you use the AF ASSIST beam!), all other conditions, if you follow these steps, will greatly improve your autofocus hit rate.



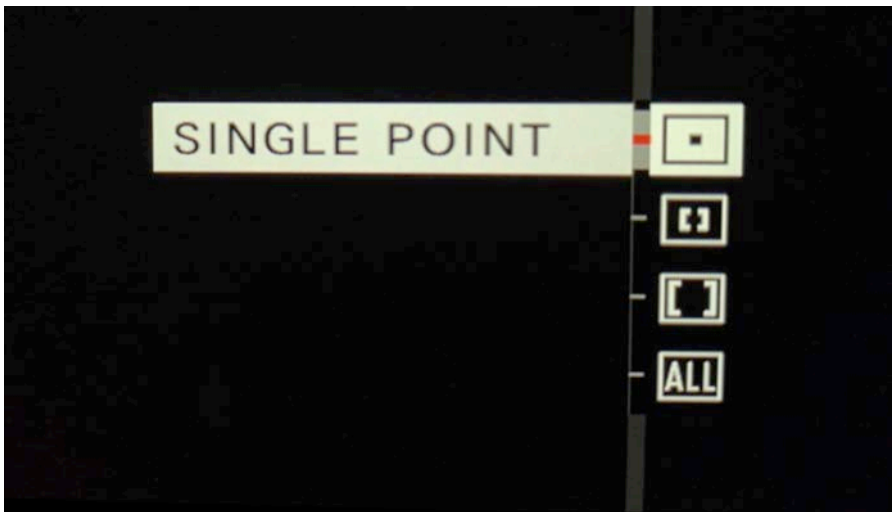
ACTION TYPE & DISTANCE TO SUBJECT

There are two main considerations for nailing AF and not letting your point of focus fall out of depth of field. There are three types of action: slow, moderate, & fast. Slow action such as people walking, the moving bird below walking around, a dog meandering around. Moderate action such as a rider galloping on a horse, or fast walking people. Lastly of course fast action, such as birds in flight, cars, bikes, jumping horses, skateboarders etc. The further away your subject the more likely your DOF “trap” will catch your subject appropriately. Such that worries over nailing AF at f2.8 with the 50-140 on a fast skateboarder 25+ yards away is of little concern which is why you need to be in ZONE MODE for such fast action. When in AF-C TYPE you can also use SINGLE MODE to capture slow or moderately moving subjects like the people walking or the meandering dog/ cat for example, and also using that small SINGLE MODE “window” for subject isolation from other subjects.



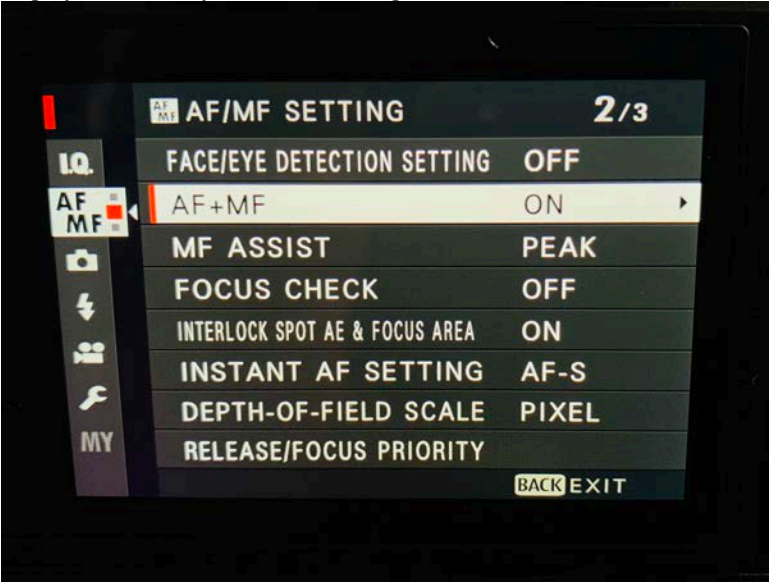
CHOOSE “ALL” FOR AUTOFOCUS SELECTION FROM MENU

If you choose MODE “ALL” you can, upon clicking the joystick, scroll with your command dial thru all selections in increasing sizes from single point thru zone, and lastly to wide area. I keep my mode in the “ALL” setting which lets me quickly change modes without having to use a function button and then move over to a different mode saving time. Function button “real estate” is precious and by doing this you can free up a function button for other things.



AF+MF IS VERY USEFUL

This should be called “manual focus override” since what it enables when turned on, is when in single AF mode, and the camera acquires focus, you can at that time turn the lens’ focus ring for focus fine turning and focus peaking, which is then immediately displayed to assist you. Under low light and adverse conditions this is extremely useful! Try it, I bet you’ll love it.



FOCUS EXAMPLES. WHAT WOULD YOU USE AND WHY?

Horse and rider: There is very little movement and no 'action' in this shot when I took it, as is the case with the 50-140 (you may not be able to see that) I was about 15 yards from the subject. I used single AF TYPE and single MODE on this composition. If the lighting was worse under the exact same shot, I would have used single AF TYPE and ZONE MODE. If for example this was a non-posed candid shot and she was merely turning into the lens and I wanted to quickly grab the shot I would have used ZONE MODE for certain, however due to the great lighting either single AF TYPE or continuous AF TYPE would have worked. Of course it goes without saying that with any of these modes I would need to move the single or zone MODE box to what I wanted to be in focus, either the girl or the horse, especially if the DOF was shallow.



Horse and rider again, this time in moderate action and riding: In this shot the rider and horse are galloping roughly 20 yards away and I was using a 250mm GF lens on my GFX. This is a GFX anomaly which would NOT apply to X series cameras, such that continuous autofocus on the GFX series is not very good (however its still the fastest MF camera that exists!). This is why I used AF-S TYPE and ZONE MODE. Why not single MODE, since there is really good lighting? Because at the F4 aperture in order to nail face focus, I needed the fastest possible acquisition time immediately as I am taking the shot. Action photography, which medium format is not best at (I said not best, I did not say bad at!) requires all best possible scenarios be in place to get the shot, and this necessitates ZONE MODE. This is moderate action (**between walking as low action, and running, fast cars, birds etc. as fast action**) and is the upper limit of GFX camera current autofocus abilities. The new GFX100 is supposed to have up to 50% and higher faster AF abilities. If this was the same shot with the X series and say a 55-200mm lens, I would have been using AF-C TYPE and ZONE MODE.



Horse and rider again, this time fast action jumping: As you can tell this is fast action, however its at a distance of 50+ yards, so almost all concerns of missing the DOF mark are not a point of worry. This shot was taken with AF-C TYPE and ZONE MODE autofocus. I was shooting in CH.



Colored pencils up close: This is an absolute control shot with macro, and even f11 is a shallow DOF on a macro lens, in this case I want absolute control over my point of AF and I have absolute control over lighting, this also applies to product photography. I use an ambient LED for focus control and shoot only in AF-S TYPE and SINGLE MODE since DOF is both shallow and critical.



Skater making the leap: This is shot at roughly 15 yards with the 50-140 or even the 55-200 and I use AF-C TYPE and ZONE MODE to capture the fast moving action. You should not really consider another option than this if your panning with the subject, however if you're setting an AF "trap" you could use AF-C TYPE and WIDE AREA ZONE to grab the shot at the skater enters the frame. I was shooting in CH.



Bird catching a crab: There are serious bright light and contrast issues when this shot was taken, and to not ruin the shot and miss the birds eye I was in AF-C TYPE, SINGLE MODE but with a moderate sized AREA. I stopped down a bit and was shooting in CH.



Low lighting cat shot: Since DOF here is critical with the 56mm f1.2 at f1.4 I choose AF-S type and SINGLE MODE with a small AREA to capture the eye of the cat. Often in such cases since cats don't stay still, multiple tries are normal for everyone with any camera since DOF is so shallow.



Bird in flight with the 200mm f2. Since the subject is 50+ yards away, worries about DOF at any aperture are barely a concern, however stopped down to F8 and using AF-C TYPE with ZONE MODE and smallest AREA of ZONE MODE to grab the bird correctly. I was shooting in CH.



Frog on hand: DOF here is my critical point with maximum bokeh. Since there is sufficient lighting, and no real action but my shaky hand, I use AF-S TYPE and SINGLE MODE with a small AREA to nail the eye of the frog, without which the shot is lost.



FUJIFILM X SERIES LENSES, REVIEWS, RECOMMENDATIONS & TIPS

FUJIFILM X SERIES LENSES

Please note that these lens recommendations and comments below are of course subjective, but they come with the caveat that I own all of these X series lenses (but for the 18mm), and I have tested and used all of them extensively. I have an extremely broad and far reaching experience with lenses, their nuances, & characteristics of rendering. Ultimately I have to state my motto when people praise or hate lenses, which is “compared to what?!” Well my comparison list is extremely extensive.

I painstakingly went over all of these lenses overall scores and values no less than 20 times. As an owner of all of them (but the 18mm) I put them in their respective places based on what they are in themselves, but also compared to their peers in the Fujifilm series of lenses. Again, for any who will complain or wonder about my scores, it's “compared to what?”.



KEY

- 1. Overall score & Value** are in bold and red if the lens scores a 9 or 10
- *MICROCONTRAST WINNER FOR TONALITY IN OUTPUT***....this indication on a lens means it's an image fidelity winner with great tonality and ideal for B&W image rendering.
- 3. An AS PERFECT optical instrument**... this indicates the lens is at the absolute pinnacle of near-perfect (no perfect optics exist anywhere!) optical excellence.
- 4. NOT for video use!!**....this indicates that the lens is slow and or noisy and is NOT recommended for video usage at all.
- 5. *PERFECT DUAL SCORE & VALUE!***... this indicates that this lens is a dual 10 score in both value and overall score.

My favorite X-series lenses in no specific order are (with my TOP 7 favorites highlight in red):

FUJINON LENS XF 55-200mm F3.5-4.8 R LM OIS

FUJINON LENS XF 50-140mm F2.8 R LM OIS WR

FUJINON LENS XF 18-135mm F3.5-5.6 R LM OIS WR

FUJINON LENS XF 18-55mm F2.8-4 R LM OIS

FUJINON LENS XF 8-16mm F2.8 R LM WR

FUJINON LENS XF 200mm F2 R LM OIS WR

FUJINON LENS XF 80mm F2.8 R LM OIS WR Macro

FUJINON LENS XF 56mm F1.2

FUJINON LENS XF 50mm F2 R WR

FUJINON LENS XF 35mm F1.4 R

FUJINON LENS XF 16mm F1.4 R WR

FUJINON LENS XF 16mm F2.8 R WR
FUJINON LENS XF 23mm F1.4 R

ZOOM LENSES

FUJINON LENS XF 55-200mm F3.5-4.8 R LM OIS

Overall score out of 10: 9

Best used for: Travel telephoto, telephoto landscapes, event photography, press, sports, action.

Shortcomings / Not best for: Portraiture, shallow DOF work, not a pick for video use.

Value out of 10: 10

Observations: Fast AF, the single best telephoto travel lens, lightweight and compact!

FUJINON LENS XF 100-400mm F4.5-5.6 R LM OIS WR

Overall score out of 10: 8

Best used for: Wildlife, sports, action, event, press work

Shortcomings / Not best for: Bokeh is not so great, not extremely sharp, less than desirable rendering, slow aperture

Value out of 10: 7

Observations: I'm frankly very spoiled on long-telephoto glass from Nikon & others, so I have to be fair to this lens in itself, however it comes up short as an extremely pleasing telephoto sports, action, wildlife lens to me. However of course it weighs a ton less than said tele-giant lenses I am used to! I have used this lens for wildlife with very good results, but have always been left wanting compared to same-situation use with, for example the 200-500 Nikkor, 300mm 2.8; so setting aside my subjective bias, and admitting the AF is superior as well as tracking I have rated this lens score and value accurately! I always enjoy using this lens, but my brain is always comparing it to superior output from the above stated glass. Nikon & Canon have 35+ years over Fujifilm in the long telephoto glass dept., even though Fujifilm has been making superior large format and etc. glass for many decades, they have not been doing so on the long distance huge-glass telephoto lens dept. They have however nailed it on the 200mm f2.

FUJINON LENS XF 50-140mm F2.8 R LM OIS WR

Overall score out of 10: 9

Best used for: Wedding, photojournalism, street, portraiture, sports, and action. Good for video use!

Shortcomings / Not best for: Wildlife, however fine for near-wildlife.

Value out of 10: 9

Observations: Lightweight, an ideal 70-200 equivalent DX lens in the Fujifilm X series. Great superfast and silent AF

FUJINON LENS XF 18-135mm F3.5-5.6 R LM OIS WR

Overall score out of 10: 9

Best used for: TRAVEL! Single Do-it-all lens! Fujifilm's one and only Ultra-Zoom lens!

Shortcomings / Not best for: Video, portraiture, landscapes, interiors

Value out of 10: 10

Observations: I always take this lens when flying and travelling light! I love it, the output is far more than merely acceptable, considering that ultra-zoom lenses are famous for being merely "ok" at best! Good OIS, very good output!

FUJINON LENS XF 18-55mm F2.8-4 R LM OIS

Overall score out of 10: 8

Best used for: Video, all-purpose, portraiture, street, travel, still life, documentary.

Shortcomings / Not best for: telephoto work.

Value out of 10: 10

Observations: While most camera mfg. kit lenses are cheap "good enough" lenses, the 18-55 is actually an amazing lenses, and it can be found very cheap used, is great for video use, and general purpose, has great OIS, is small and compact and renders beautifully. Fujifilm made sure their kit lens would be a great winner, and it is! Fast and silent AF.

FUJINON LENS XF 16-55mm F2.8 R LM WR

Overall score out of 10: 8

Best used for: Video! Portraiture, weddings, a general all around lens.

Shortcomings / Not best for: no OIS, big and heavy, expensive

Value out of 10: 8

Observations: Fast and silent AF perfect for video, an ideal 24-70 equivalent lens for portraiture and weddings. Extremely great build quality and fast mid-range zoom lens.

FUJINON LENS XF 10-24mm F4 R OIS

Overall score out of 10: 7

Best used for: Landscape and architecture, interiors. A compact wide angle travel lens.

Shortcomings / Not best for: Slow and noisy AF. **NOT for video use!!**

Value out of 10: 7

Observations: All but entirely superseded by the much superior, however heavy and expensive, 8-16mm. Still an excellent compact ultrawide zoom with OIS!

FUJINON LENS XF 8-16mm F2.8 R LM WR

Overall score out of 10: 10

Best used for: Landscape, architecture, close quarters, real estate, indoors

Shortcomings / Not best for: Portraiture, lightweight travel

Value out of 10: 9

Observations: Very fast and silent AF. Expensive, large, heavy, no filters possible. Incredibly sharp. Truly an ultrawide zoom marvel of optical excellence! **An AS PERFECT optical instrument.**

PRIME LENSES

FUJINON LENS XF 200mm F2 R LM OIS WR

Overall score out of 10: 9

Best used for: Sports, action, wildlife, portraiture, documentary

Shortcomings / Not best for: Slightly busy bokeh, heavy, expensive, but not compared to its brethren by different manufacturers.

Value out of 10: 8

Observations: Lighting fast and silent AF, Incredible (even more so than Nikons best ultra-expensive huge primes) build quality and attention to detail. Comes with a 1.4X teleconverter and nice zippered case. This is the topmost pinnacle of lens design by anyone. Made even better and sharper than the 200mm f2 Nikkor (which I also own). **An AS PERFECT optical instrument.**

FUJINON LENS XF 90mm F2 R LM WR

Overall score out of 10: 9

Best used for: Portraiture, sports, action.

Shortcomings / Not best for: indoor shooting, low light.

Value out of 10: 8

Observations: Less than perfect bokeh, no OIS, should be a faster aperture for its main intent, portraiture. The second fastest AF Fujifilm lens. Razor sharp!

FUJINON LENS XF 80mm F2.8 R LM OIS WR Macro *PERFECT DUAL SCORE & VALUE!*

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 10

Best used for: Macro, portraiture, product photography, telephoto landscape, weddings, video, general purpose!

Shortcomings / Not best for: NONE

Value out of 10: 10

Observations: **An AS PERFECT optical instrument.** Easily the best macro lens ever made by anyone! Razor sharp beyond belief! Fujifilm's fastest AF lens. This is my #2 must own Fujifilm lens which serves many purposes excellently. Amazing OIS. Worth every cent.

FUJINON LENS XF 60mm F2.4 R Macro

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 8

Best used for: Macro, portraiture, general purpose, great still life lens.

Shortcomings / Not best for: Very slow and noisy AF. **NOT for video use!!**

Value out of 10: 9

Observations: Very cheaply price used, incredible bokeh and great for portraiture, very small and compact lens. I love this lens! This lens actually has incredible microcontrast and better bokeh than the 56mm 1.2 at f2.4.

FUJINON LENS XF 56mm F1.2 R

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 10

Best used for: Portraiture, weddings

Shortcomings / Not best for: Fast AF necessities. **NOT for video use!!**

Value out of 10: 9

Observations: This is Fujifilm's portrait lens with the same FOV as a 85mm FX lens at f1.4. **An AS PERFECT optical instrument.**

FUJINON LENS XF 56mm F1.2 R APD

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 9

Best used for: Portraiture, weddings

Shortcomings / Not best for: Very expensive! Fast AF necessities. **NOT for video use!!**

Value out of 10: 5

Observations: This is the APD (apodization filter addition internal) version of the 56mm f1.2, the internal filter reduces focal plane light very slightly, however the OOF effect of this very expensive lens is minimal to none. The most dramatic effect is using specular OOF background composition. This is Fujifilm's portrait lens with an as same FOV as a 85mm FX lens at f1.4. **An AS PERFECT optical instrument.**

FUJINON LENS XF 50mm F2 R WR

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 9

Best used for: General purpose, mid-range subject photography. Near-telephoto FOV.

Shortcomings / Not best for: portraiture, short-range subjects.

Value out of 10: 9

Observations: Amazing output, incredible microcontrast for BW tonality, fast and silent AF, 75mm FOV. One of my favorite Fujifilm lenses.

FUJINON LENS XF 35mm F2 R WR

Overall score out of 10: 7

Best used for: Street, travel, documentary, general purpose

Shortcomings / Not best for: portraiture, poor bokeh.

Value out of 10: 6

Observations: No competition at all for the image output compared to the 35mm 1.4, however its fast AF, inexpensive, compact and a great 50mm FOV equivalent lens for travel.

FUJINON LENS XF 35mm F1.4 R *PERFECT DUAL SCORE & VALUE!*

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 10

Best used for: Everything! Portraiture, street, amazing bokeh. A 50mm equivalent lens that renders great!

Shortcomings / Not best for: Aperture chatter, slow and noisy AF, **NOT for video use!!**

Value out of 10: 10

Observations: While having both slow AF and noisy, this lens is an older classic X series lens that actually renders amazing and is a pure joy to own and use! **An AS PERFECT optical instrument.**

FUJINON LENS XF 27mm F2.8

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 7

Best used for: pancake lens perfect for stealthy use, travel, and general purpose. Amazing image output.

Shortcomings / Not best for: Grindingly very slow AF! Very noisy AF! **NOT for video use!!**

Value out of 10: 7

Observations: Very inexpensive, especially used, the 27mm is very sharp, and has great output, but it is obnoxiously slow and noisy, Fujifilm's slowest lens, but that's due to restrictions of design and AF motor for such a tiny lens.

FUJINON LENS XF 23mm F2 R WR

Overall score out of 10: 7

Best used for: Street, travel, documentary, video, general purpose

Shortcomings / Not best for: Soft wide open, clears up at f4. Moderate AF speed.

Value out of 10: 8

Observations: Great compact lens, perfect for travel, street and general purpose 35mm equivalent lens. Sharp at f4 and smaller.

FUJINON LENS XF 23mm F1.4

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 9

Best used for: Street, portraiture, general purpose, documentary, travel, great bokeh!

Shortcomings / Not best for: Slow and noisy AF. **NOT for video use!!**

Value out of 10: 9

Observations: A wonderful and often overlooked ideal older Fujifilm X series lens that renders beautifully. Amazing bokeh and output. **An AS PERFECT optical instrument.**

FUJINON LENS XF 18mm F2 R

Overall score out of 10: 4

Best used for: pancake ‘street sweeper’ lens. However there are many other Fujifilm lenses that replace this that are far superior.

Shortcomings / Not best for: **NOT for video use!!** Slow and noisy AF. Rendering is undesirable in my conclusion.

Value out of 10: 4

Observations: While very compact, this lens has multiple rendering issues, its an old design and both slow and noisy. Entirely superseded by other far better lenses.

FUJINON LENS XF 16mm F2.8 R WR

Overall score out of 10: 8

Best used for: Street, stealthy compact travel lens! Still life. Long exposure. I would easily state this is the best compact travel lens!

Shortcomings / Not best for: Soft wide open, clears up entirely at f5.6. Great for video use! FAST AF!

Value out of 10: 9

Observations: Inexpensive, very tiny, amazing little lens and an almost pancake size wonder-lens!

FUJINON LENS XF 16mm F1.4 R WR *PERFECT DUAL SCORE & VALUE!*

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 10

Best used for: Landscapes, astro, interiors, street, real estate, still life, Near-Macro and even more!

Shortcomings / Not best for: Portraiture, noisy AF, slowish AF, **NOT for video use!!**

Value out of 10: 10

Observations: Absolutely my fave Fujifilm X series lens. You can get also extremely close with this lens. Sharp as a razor. Absolutely the single best wide angle lens I have ever used or tested by anyone! **An AS PERFECT optical instrument.** This is my #1 must own Fujifilm lens

FUJINON LENS XF 14mm F2.8 R

Overall score out of 10: 7

Best used for: Landscapes, astro, interiors, real-estate. Long exposure.

Shortcomings / Not best for: Distortion, slow and noisy AF, however for still subjects its designed for this is not an issue. **NOT for video use!!**

Value out of 10: 6

Observations: Mostly now superseded by the incredible 8-16mm zoom, I had little love to begin with on this lens and even less now. When asked “what is wrong with this lens that you don’t like it?”... the answer for this lens is certainly so “its perfectly adequate”, as implied “you can live on bread and water”,... but its not desirable to do so. Its still a wonderful wide angle prime Fujifilm lens however. Once again, “compared to what?” is the real answer.

FUJIFILM GF SERIES LENSES, REVIEWS, RECOMMENDATIONS & TIPS

FUJIFILM GF SERIES OF LENSES

Please note that these lens recommendations and comments below are of course subjective, but they come with the caveat that I own all of these GF series lenses for the GFX system, and I have tested and used all of them extensively. I have an extremely broad and far reaching experience with lenses, their nuances, & characteristics of rendering. Ultimately I have to state my motto when people praise or hate lenses, which is “compared to what?!” Well my comparison list is extremely extensive.

I painstakingly went over all of these lenses overall scores and values no less than 20 times. As an owner of all of them I put them in their respective places based on what they are in themselves, but also compared to their peers in the Fujifilm series of lenses. Again, for any who will complain or wonder about my scores, it's “compared to what?”.



KEY

- 1. Overall score & Value** are in bold and red if the lens scores a 9 or 10
- *MICROCONTRAST WINNER FOR TONALITY IN OUTPUT***....this indication on a lens means it's an image fidelity winner with great tonality and ideal for B&W image rendering.
- An AS PERFECT optical instrument...** this indicates the lens is at the absolute pinnacle of near-perfect (no perfect optics exist anywhere!) optical excellence.
- 4. NOT for video use!!**....this indicates that the lens is slow and or noisy and is NOT recommended for video usage at all.
- 5. *PERFECT DUAL SCORE & VALUE!***... this indicates that this lens is a dual 10 score in both value and overall score.

My 3 favorite GF-series lenses in no specific order are (with my TOP 2 favorites highlight in red):

FUJINON LENS GF 45mm F2.8 R WR

FUJINON LENS GF 23mm F4 R LM WR

FUJINON LENS GF 100-200mm F5.6 R LM OIS WR

GFX ZOOM LENSES

FUJINON LENS GF 32-64mm F4 R LM WR

Overall score out of 10: 9

Best used for: A catch all / do it all GFX lens, a 24-50mm FOV equivalent mid-range zoom lens.

Shortcomings / Not best for: Portraiture, landscapes. Huge & heavy

Value out of 10: 10

Observations: This is the ONE lens most people should have if they had no other. Very fast AF, extremely useful across a broad spectrum, while a jack of all trades, I cannot say it's a master of any other than versatility. However output is amazing, and a very desirable GFX lens nobody would be unhappy to own or use.

FUJINON LENS GF 100-200mm F5.6 R LM OIS WR *PERFECT DUAL SCORE & VALUE!*

Overall score out of 10: 10

Best used for: Action, sports, wildlife, mid-range telephoto work of all & any kind. Low light with OIS.

Shortcomings / Not best for: indoor

Value out of 10: 10

Observations: Stunning OIS, Incredibly lightweight, the tripod collar is overkill and not necessary at all, unless being used for tripod use, best removed and stored away. Shockingly even though it's an f5.6 lens, it has incredible bokeh! My second favorite GFX lens! Fast and silent AF.

GFX PRIME LENSES

FUJINON LENS GF 250mm F4 R LM OIS WR

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 9

Best used for: telephoto landscapes, portraiture, action, wildlife.

Shortcomings / Not best for: street, indoor. Huge & heavy.

Value out of 10: 10

Observations: Very large and heavy, but with amazing OIS, front AF-ON buttons are beloved. Fast and silent AF. **An AS PERFECT optical instrument.**

FUJINON LENS GF 120mm F4 R LM OIS WR Macro

Overall score out of 10: 6

Best used for: Macro, telephoto landscapes

Shortcomings / Not best for: Excessively large, slow aperture, less than impressive rendering

Value out of 10: 6

Observations: Absolutely my least favorite GFX, however it's adequate in the sense of oatmeal will keep you alive, it sees no use from me even though I'm a macro fanatic. AF is fast & snappy, however this lens falls short of what it could have been.

FUJINON LENS GF 110mm F2 R LM WR

MICROCONTRAST WINNER FOR TONALITY IN OUTPUT

Overall score out of 10: 9

Best used for: Portraiture, fashion, fine art

Shortcomings / Not best for: street, landscape

Value out of 10: 9

Observations: This is the 85mm f1.4 equivalent true portrait lens for the GFX system and it does not disappoint, however one should realize this wonderful 'one trick pony' lens was designed for that and exactly that. Truly this is a headshot and portraiture money maker as mounted on any GFX camera! Fast and silent AF. **An AS PERFECT optical instrument.**

FUJINON LENS GF 63mm F2.8 R WR

Overall score out of 10: 7

Best used for: lightweight 50mm "do it all" (but nothing well) lens. Adequate milk toast small 'normal' lens.

Shortcomings / Not best for: Portraiture, landscapes, honestly I cannot say this lens is best for any single thing other than being lightweight and compact. Relatively slow and noisy AF. **NOT for video use!!**

Value out of 10: 7

Observations: An easy competitor for my least favorite GFX lens, its "perfectly adequate" however little else. The perfect little 'boring 50mm'.

**FUJINON LENS GF 45mm F2.8 R WR *PERFECT DUAL SCORE & VALUE!* EPIC WINNER LENS OF ALL FORMATS
*MICROCONTRAST WINNER FOR TONALITY IN OUTPUT***

Overall score out of 10: 10

Best used for: Honestly everything, with a 35mm FOV, its ideal for street, portraiture, and the one lens I could live with glued to one of my GFX cameras.

Shortcomings / Not best for: NONE, however not the best choice for portraiture, but plenty great for doing same.

Value out of 10: 10, This is the **MUST BUY GFX lens**. My favorite GFX lens! **NOT for video use!!**

Observations: Absolutely one my favorite lenses of all time period, out of 1000s used and tested, medium format or otherwise.

Incredible microcontrast, bokeh, saturation, rendering is ideal. Fast and silent AF. **An AS PERFECT optical instrument.**

FUJINON LENS GF 23mm F4 R LM WR

Overall score out of 10: 9

Best used for: Architecture, landscapes, interiors

Shortcomings / Not best for: sports, action, wildlife, portraiture. **NOT for video use!!**

Value out of 10: 9

Observations: My third favorite GFX lens! Amazing output, stunningly sharp. **An AS PERFECT optical instrument.**

ADAPTED LENSES RECOMMENDATIONS

ADAPTED LENS PHILOSOPHY & PREMISE OF PURCHASE & USE

Almost the entire reason for the purchase of adapted prime lenses is their unique output, their bokeh, that extra-special rendering. **NOBODY is buying these older lenses because they're sharper, 99% of them are much less sharp, and only 1% of them are AS SHARP as current Fujifilm lenses.** Don't get me started on adapted zoom lenses, the answer is no, and no squared. No way no how should they be considered. As you can see below there are some amazing examples of creamy, dreamy bokeh, soap bubble bokeh, & onion ring bokeh (such as the 500mm f8 Nikkor!). Old Meyer Optik lenses & more.

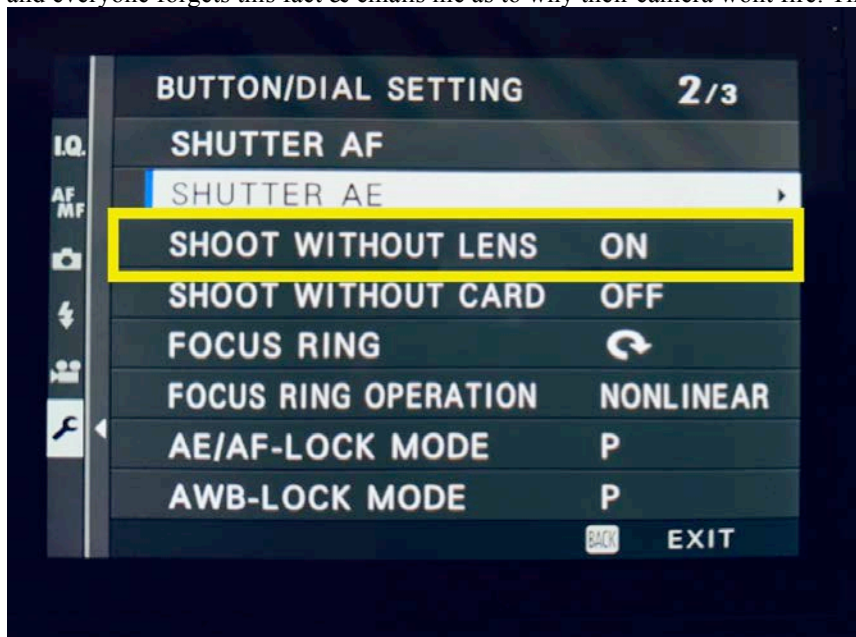
Many of these lenses are radioactive, and not just slightly so, but some of them will make my Geiger counters scream. My Geiger counter doesn't even register Alpha radiation, only Beta and Gamma. Interestingly enough (pause for drama) ...the most radioactive lenses are older Fujinon (Fujifilm) lenses! Most all of the older Pentax Takumar lenses are radioactive. This radioactivity is Thorium doped glass, it's not a coating at all, but actually in the glass mixture. None of the Russian lenses are radioactive by the way.

RUSSIAN LENS WARNING!

Russians absolutely love to pack their Helios lens focusing coil (all Russian lenses in fact, not just the Helios) with lots of snotty grease, so much so, it oozes like a lava out of the back of the lens. I don't list any Helios lens below as a recommendation, but be warned, if you don't remove ALL the excess grease from the back of your Russian lenses, a glob can fall on your sensor and can destroy your shutter mechanism, not to mention taking forever to get off the sensor. It only takes a smear of grease to grease the focusing coil, but the Russians love to pack theirs with grease as if it was a car's transmission gear box!

SHOOTING WITHOUT LENS MENU OPTION, TURN ON

This feature should be called **"USE ADAPTED MF LENS"**, but oh well! You need to turn this ON in order to use your adapted lens, and everyone forgets this fact & emails me as to why their camera wont fire. The factory default is OFF.





MITAKON 35mm f0.95



AUTO RIKENON 55mm f1.4



ADAPTED LENSES

Below I would like to list some easy to find and cheap (in most cases) adapted lenses that are wonderful to use on your Fujifilm camera. I can promise you there is nobody else out there that has tried more adapted glass on the Fujifilm X and GF mount that I have! Also too I have been “hoarding” (is that the right word?!) awesome cheap M42 lenses for many years and tried so many of them! I’d like for you to be happy and not waste tons of time and money like I have. I hunt for some of these lenses on Ebay, however the best place to find them is UsedPhotoPro (Roberts Camera) in Indiana, who also sells on Ebay, they buy used gear buy the tonnage.

If you want lots of image examples of these lenses below, go to their respective FLICKR pages, you will find plenty of examples.

PHILOSOPHY: MODERN-OPTICS GOLDEN-RULE FOR THOSE WHO DO NOT UNDERSTAND

You can (re)design a prime lens to 'dial' out most all of the chromatic aberration, potential flare, distortion, and likewise increase its corner to corner resolving power by adding many more corrective lens elements. However in so doing it is absolutely necessary to wreak havoc upon the divine characteristics of the native simplex prime lens and greatly destroy much of its depth, bandwidth, saturation, & microcontrast (image fidelity) so vital for B&W photography, & likewise its collective multiplicative excellent properties, in order to render incredible true images with both pleasing contrast, & much more.

What you are then left with in this "improved design" of a modern lens, is a prime lens with the same negative attributes and trade-offs of as a zoom lens whose range covers the same F.O.V. as the newly designed prime lens. This then therefore becomes a useless prime lens with all of the disadvantages of a zoom lens' rendering and none of the remarkable advantages that make an exquisite prime lens between 35mm and 600+mm which is so desirable & the reason why people pay excessive amounts of money to acquire the most perfect prime focal length glass.

An overdesigned prime lens is literally the deconstruction of the very definition (of the advantages) of a prime lens. All lens design is a compromise; no exception to this rule exists. You cannot have extreme mobility (speed) & safety at the same time, for example, someone locked in a bunker and entirely safe with no mobility, or someone entirely mobile but at risk in lack of safety.

Ignorantly, the unknowing prime lens buyers suffer the delusion that prime lenses exist to be used, desired after, & designed exclusively for their faster apertures to compose shots with shallower depths of field. That is indeed one positive primary attribute to owning a prime lens, however the fundamental premise of a prime lens is mostly based in far superior preferential rendering of the image captured, in both depth, inter-tonal details (microcontrast / image fidelity), saturation and more.

Overdesigned & heavily damaged-rendering modern prime lenses (35mm to 200mm ...the range within which only destruction is occurring) exist and are made manifest from lens mfg. at the bequest & bemoaning of non-photography and ever-measuring hobbyists who know nothing of the value of an exquisite image, but only the anguish of MTF charts and other empirical attributes measurable in lenses.

ONLY 3 THINGS IN PRIME LENS DESIGN HAVE IMPROVED IN THE PAST 50 YEARS:

1. Wide-angle lens resolution & distortion improvements.

2. Autofocus speed tracking motors / design.

3. In-lens image stabilization.

Numbers #2 and #3 cannot & do not affect image output on any lens.

FUJIFILM "DUMB" ADAPTERS RECOMMENDED FOR X MOUNT (AND GF MOUNT ALSO) LENS ADAPTION

These are from left to right, a Nikon F to Fuji X adapter for using non-AI, AI, AIS, D lenses with an aperture ring on the lens. In the middle is a Nikon G adapter that lets you use any and all Nikkor lenses made and has an aperture ring for opening and closing the lens aperture. On the far right is a M42 screw mount to Fuji X adapter for using old cheap but great M42 lenses on your Fujifilm camera. These are K&F adapters you can find them on Ebay or on their website: <https://www.kentfaith.com>. I have no connection to this company. They average around \$24 each.



FAVORITE ADAPTED LENSES Part 1

Listed from left to right:

Voigtlander 50mm f1.2 Nokton

Leica M mount lens. Easily the best 50mm lens ever made, but very expensive! Very compact, but possibly my favorite adapted lens.

Voigtlander 58mm f1.4 Nokton

Based on an old Topcon design, this lens has incredible bokeh, used is very cheap (about \$400+) and is a killer lens for everything especially portraiture on a DX sensor.

Voigtlander 40mm f1.2

Very expensive, very fast Leica M mount lens. An incredible lens adapted. Very compact and sharp!



FAVORITE ADAPTED LENSES Part 2

Listed from left to right, starting at the top:

Mitakon 35mm f0.95 Fujifilm X mount

Modern lens, incredible in almost every way, amazing creamy bokeh, everyone should own one!

Nikkor 105mm f1.8 AIS

Absolutely my FAVORITE adapted Nikkor lens to Fujifilm X mount. Incredible image fidelity and bokeh!

Nikkor 55mm f1.2 AIS

Amazing super-fast older but sharp Nikkor. Not cheap in great condition used but rendering is magical. Wonderful lens!

Yashica M42 5cm (50mm) f2

Ultra tiny lens, amazingly sharp, incredible bokeh, POCKET DYNAMITE!! If you find one BUY IT!

PC Nikkor 28mm (shift lens) f3.5

Insanely sharp, amazing SHIFT LENS for use with adapter for architecture and landscape panoramas!



FAVORITE ADAPTED LENSES Part 3

PORST Color Reflex 55mm f1.4

OMG, If you ever find this lens buy it period. MASTER OF ALL TITANIC BOKEH, truly an art lens to cherish and never let go of!

Meyer Optik TRIOPLAN 100mm f2.8

Bubble bokeh famous lens, not sharp, only 3 elements! Takes a day and some skill to learn how to use correctly

Meyer Optik TRIOPLAN 50mm f2.9

Monster bokeh incredible lens. Just amazing!

Meyer Optik PRIMOPLAN 58mm f1.9

Much the same as the TRIOPLAN 50mm 2.9 but with more subtle bokeh



FAVORITE ADAPTED LENSES Part 4

Jupiter 85mm f1.5 (both top and bottom left lenses are the same)

Crazy swirly bokeh from hell (in a good way). Not sharp, you need to learn how to use the bokeh on this lens, but you can do some amazing things with it! Its huge as a tank and weighs just as much

TELEMEGOR 180mm f5.5

The mother of all monster bokeh, this long slim lens is just used for one thing, crazy bokeh, just crazy!



FAVORITE ADAPTED LENSES Part 5

NIKKOR 500mm f8 mirror lens. The last version with orange ring

Wow, I have 2 of these, and they're amazing by themselves but tough as heck to hand hold and tougher to focus on the Nikon they were designed for however on a X-H1 they're amazing! Onion ring bokeh, oh yes! With IBIS and focus peaking these very lightweight lenses are incredible!

MITAKON 85mm f1.2

Incredibly huge and heavy. Relatively inexpensive, sharp, and nearly impossible to focus on the mount for which it was designed (Nikon or Canon), however perfect with peaking on any Fujifilm camera. Cotton candy bokeh.



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Meyer Optik Primoplan 58mm f1.9

Amazing bokeh lens.

Auto Rikenon 55mm f1.4

A must buy lens, incredible bokeh, usually very cheap. Very radioactive however

Auto Sears 55mm f1.4 (exact same lens as Auto Rikenon under a different name)



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Note large silver aperture knob: Auto Takumar 5cm (50mm) f2

If you find this lens BUY IT, PERIOD, tiny, sharp as hell, amazing bokeh!

Note large silver aperture knob: Yashinon 5cm (50mm) f2

Same as above! If you find this lens BUY IT, PERIOD, tiny, sharp as hell, amazing bokeh!

Zeiss Biotar 58mm f2

This is what most people think the Helios is a “copy of”, but its not, this is the REAL DEAL lens, the original and not Russian junk like the Helios is.

Russian INDUSTAR 50mm f3.5

\$20 all day long, tiny tiny tiny!!!! Uncoated Russian lens that’s a total pile of “isn’t that too cute and cool”?! Great bokeh, loads of fun!



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Pentacore 50mm f1.8

This is the DEFACTO MUST BUY CHEAP Super-bokeh lens. Everyone should buy it, period. \$50 and you can have so much fun with it.

Oreston (exact same lens as the Pentacore) 50mm f1.8

Exact same lens as the Pentacore

Zeiss Tessar 50mm f2.8 (or 3.5)

Super tiny amazing mfg. old school true German perfection. Not sharp, great bokeh.

Meyer Optik Primotar 50mm f3.5

Hard to find, incredible bokeh, small, amazing lens.



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Takumar 55mm f1.8

Radioactive lens, amazing bokeh!! So very cheap, a must own lens.

Auto Yashinon 50mm f1.7

Incredible bokeh, often cheap and easy to find.

Takumar 200mm f3.5

A huge lens with a killer aperture assy. Great bokeh, a true cheap telephoto art lens.



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Takumar 50mm f1.4

Very radioactive lens. Everyone should own one of these, they're cheap, and incredible!

Schneider Kreuznach 135mm f3.5

Rare to find one, very sharp, moderate bokeh.

Takumar 135mm f3.5 "silver ringed barrel version (older)"

Incredibly sharp, great bokeh, and incredible build quality.



B-LIST FAVORITE ADAPTED LENSES

Listed from left to right:

Takumar 135mm f3.5

Little brother to the 2.5, very sharp, with soft cotton candy bokeh

Takumar 135mm f2.5

Same as the 3.5, also very sharp with the same bokeh

Russian Jupiter 135mm f3.5

Cheap and easy to find, good build quality, amazing bokeh



SOME INCREDIBLE NIKKOR F MOUNT LENSES THAT WORK AMAZING ON A FUJIFILM CAMERA

[Voigtlander 28mm f2.8](#)

Hard to find but incredible adapted lens to Fujifilm X mount

[Voigtlander 20mm f2.8](#)

Hard to find but incredible adapted lens to Fujifilm X mount

[NIKKOR 200mm f4 AIS](#)

Great cheap adapted telephoto lens

[NIKKOR 135mm f3.5](#)

Small and wonderful adapted telephoto lens

[NIKKOR 100mm E series f2.8](#)

Also hard to find, but very lightweight and amazing adapted lens

[Nikkor "pancake" 50mm f1.8](#)

\$40, small, incredible, amazing bokeh!



[FUJIFILM GFX TIPS & TRICKS](#)

MEDIUM FORMAT SHUTTER TIME SHAKE IS MORE & WHY

Most everyone would assume, for example, $1/60^{\text{th}}$ of a second on a DX camera is no different than $1/60^{\text{th}}$ of a second on a GFX, and that is NOT the case. Exposure time is NOT the same as the time required to make that $1/60^{\text{th}}$ of a second exposure time. The time required for the shutter curtains, both of them to complete the circuit to make that time is longer even though the sensor exposure is the same time as that of an X series DX camera.

This is where “medium format shake” becomes an issue, and also why shooting, in ambient lighting compositions, electronic first curtain and ES becomes so helpful. All shooters of medium format for the first time realize that GFX (any medium format) are more susceptible to lower shutter speed shake issues, and this is the reason why.

THE GFX EXTENSION TUBE

The MCEX-18G WR extension is worth buying for using on the 32-64 alone, you can get so very close and the 32-64 becomes almost like a great macro lens. I do not recommend the larger extension tube however, see this chart below on the parameters of this extension tube.

https://www.fujifilm.com/products/digital_cameras/accessories/pdf/mcex_02.pdf



THE MEDIUM FORMAT DIFFERENCE

Oddly enough, everyone out there (and everyone on youtube) has never defined what the “medium format” look is. Suffice to say it is not merely a lot more megapixels but actually being optically much closer with the same field of view of a wider lens on a FX camera.

THE MEDIUM FORMAT DIFFERENCE IN 5 POINTS

1. Much closer with a wider field of view from identical distances between camera & subject. **110mm GFX = 85mm FX**
2. Superior aspect ratio. **4:3 (GFX) compared to FX (3:2)**
3. More megapixels,.....or same megapixels with larger photosites over larger area
4. Larger photosites (bigger “eyeballs” for superior DR).
5. Less image enlargement to make identical “X” sized prints.

Which is superior?? 50MP on a FX sensor or 50MP on a GFX sensor? ... 50MP on a GFX sensor due to:

- 1. Sensor area**
- 2. Photosite/pixel size (“larger eyeballs”)**

GFX LENSES FOR WHAT USE

FUJINON LENS GF 32-64mm F4 R LM WR

General purpose, portraiture, street, travel, landscapes, interiors

FUJINON LENS GF 100-200mm F5.6 R LM OIS WR

Sports, action, wildlife, street, telephoto landscapes

FUJINON LENS GF 250mm F4 R LM OIS WR

Sports, action, wildlife, telephoto landscapes

FUJINON LENS GF 120mm F4 R LM OIS WR Macro

Macro, telephoto landscapes

FUJINON LENS GF 110mm F2 R LM WR

Portraiture, telephoto landscapes

FUJINON LENS GF 63mm F2.8 R W

Street, portraiture, general

FUJINON LENS GF 45mm F2.8 R WR

As a 35mm equivalent, honestly for everything, but street, travel, portraiture and so much more

FUJINON LENS GF 23mm F4 R LM WR

Landscapes, architecture, interiors

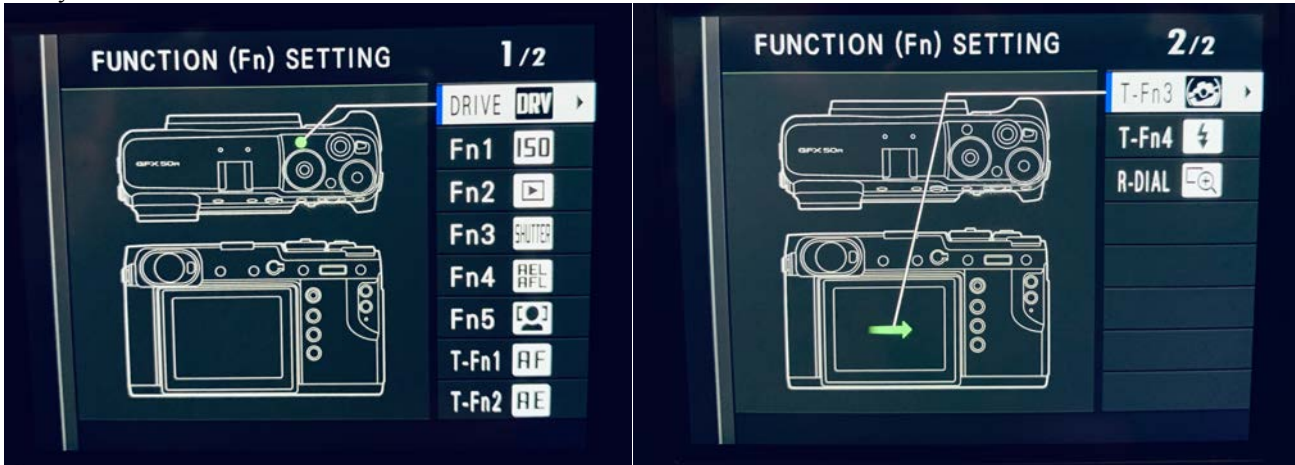
FUJIFILM EVF-TL1 TILT ADAPTER

It's utterly unthinkable to own a GFX50s and not also own the **EVF-TL1 tilt adapter**. Yes, it is rather expensive at \$560 however it's an invaluable purchase. The tilt and swing function for the viewfinder make tripod shooting and vertical portraiture so easy and wonderful!



GFX50R CUSTOM FUNCTION BUTTON AND TOUCH-FUNCTION SETTINGS

Since I am always being asked, here are the settings I find best work for me as the custom function button and touch-function settings on my GFX50R medium format camera.



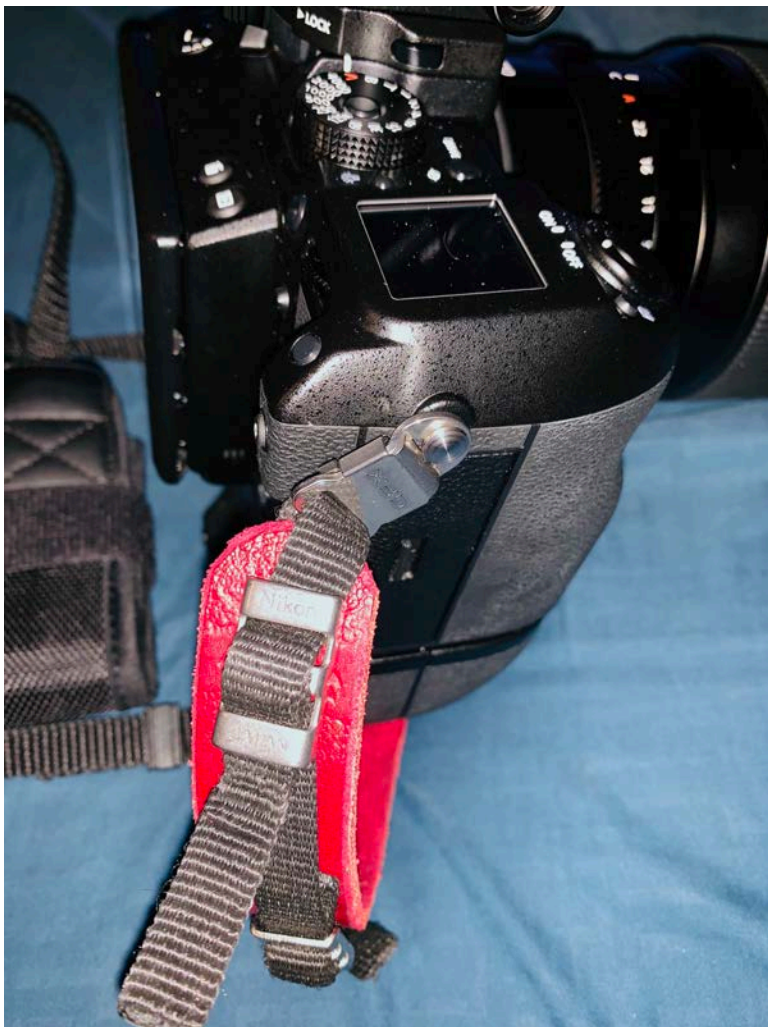
GFX50R CUSTOM SETTINGS FOR FASTEST CHANGES

Other than all manual and TTL for flash photography I shoot aperture priority and with the settings below the exposure compensation wheel set to C. I use the front command dial (really the dial at the base of the shutter release) to change my exposure compensation.



THOSE HORRIBLE MEDIUM FORMAT LUGS!

Fujifilm has heard the outcry on these awful throwback medium format lugs which greatly hinder the use of normal camera straps and these will not be going onto the GFX100 thankfully. However using my 2 point hand strap as shown below it makes the GFX50s with vertical grip very comfortable and lets you use the Fujifilm strap in the best position, which is side saddle carry (see below tip).



SIDESADDLE GFX50s STRAP CARRY

If you make and attach a 2-point hand strap (see above tip) the most wonderful and comfortable carry strap option is sidesaddle with strap attached to the left lug, and the right side attached to the pass-thru loop of the hand strap on the bottom. See image below.



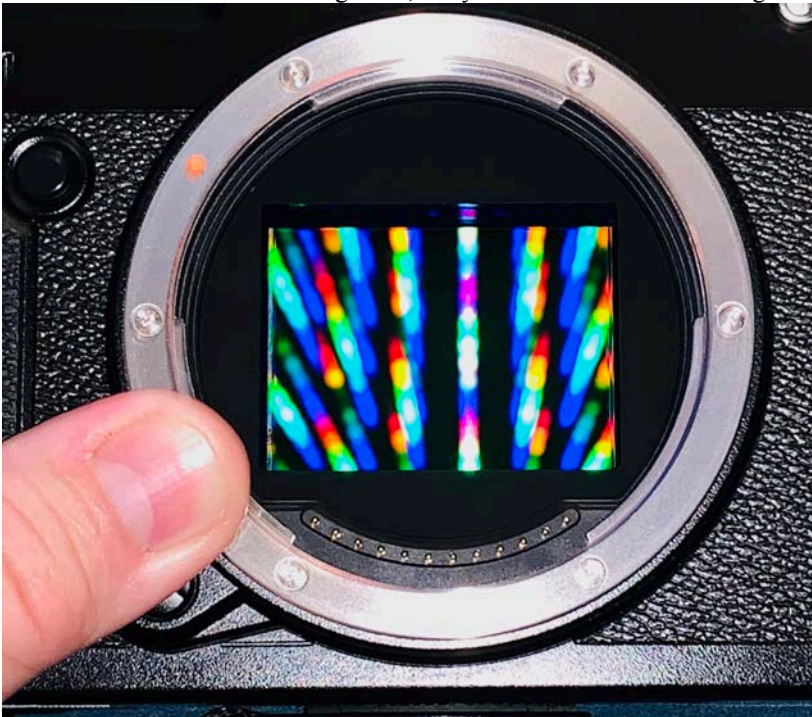
MAKE YOUR OWN REUSABLE GFX SENSOR CLEANING PADDLE

I got this tip from the guru of sensor cleaning companies and the boss of same, however he made me promise not to disclose names. Take two old FX or DX sensor cleaning paddle, and then make a PERFECT cut-to-width of the sensor, an old gift card or credit card. Then using very light sandpaper, file off the hard edge that will make contact with the sensor cover glass. Use superglue to glue this paddle between the two used paddles with their fabric removed, see image below (let fully dry overnight). Then take a PEC PAD and wrap it over the paddle, make SURE NOT TO TOUCH the fabric that will contact the sensor glass!!... then to keep it in place, tape it at the base with a twist in the cloth, or use a rubber band. There you go, instant GFX sensor cleaning device and also reusable.



EEEEK!! THAT MOUNT IS BIG AND IT'S FAR TOO EASY TO “REACH” INSIDE

Careful when putting on or off lenses or caps, because at an angle you can touch and scrape the cover glass over the sensor! Most of us mount lenses without looking at all, but you need to be careful doing this on the GFX systems!



BUY THE FUJIFILM WRIST STRAP: WRST GB-001 FOR YOUR GFX50R!

While made for the X-T1, this factory Fujifilm wrist strap works perfectly and so comfy on the GFX50R camera! Some people complain that the 50R is “boxy” which is rather well is, but with this strap (\$50) you can pack the camera all day long without any hand stress, and it also is protection against drops.



CONSIDER THE GFX ‘WONDER LENS’, THE NIKKOR 10.5mm FISHEYE!

The Nikkor 10.5mm (a DX lens) fisheye can be bought used for about \$350, and when you cut (its plastic) off the built in lens hood, you get a TRUE circular fisheye with 220 degrees of view! There is NO CAMERA this will work on for a true circular image BUT a medium format camera! NO NIKON DSLR will do this! It cuts off the top and bottom on a FX camera. This lens is insanely sharp (for a fisheye, its incredible), but careful, you have to lean forward or you’ll shoot your feet in the shot!

This makes for some very neat photo compositions under the right circumstances, the shots are fun and cool, if done right! You will need to put on a Nikkor F to Fujifilm GF adapter of course to mount it to your GFX camera!



TRAVEL WITH YOUR GFX CAMERA

It goes without saying you should NEVER travel with your camera with a lens mounted, countless cameras have been destroyed that way, however further still, since the body cap can and does work its way loose in travel, you can EASILY damage the sensor (really the cover glass, but that's a distinction without a difference). I put Velcro on my body caps, both X series and GFX, and then use a Velcro strap, of which you can buy a bundle of them at hardware stores, and wrap that around the camera so the body cap CANNOT come loose or off.



FUJIFILM FLASH, STROBE & SPEEDLIGHT TIPS & TRICKS

IN FLASH PHOTOGRAPHY YOU HAVE TWO SHUTTERS ULTIMATELY!

This is also why light meters tell you how to adjust your aperture, not your shutter speed for flash photography. Why? Depending on your lighting ratios between ambient light and flash illumination, in most all flash photography your cameras shutter speed becomes (in darker situations where most of the light is flash illumination) nearly irrelevant because no matter how slow or fast your shutter speed, the speedlight burst of power is many magnitudes faster and is the deciding factor in freezing the action, if any, of the shot. This is also why if a room is 90% dark, roughly, and you fire a flash and had intentionally set your shutter speed to 1 second, your subject would still be sharp and frozen, since the primary factor for freezing movement was the (depending on power output and T1 duration time of the flash) the 1/15,000 of a second or faster flash burst.

BUY IT, LEARN HOW TO USE IT, & EMBRACE IT!

I get asked all the time about how to use the Xpro Godox trigger and 685 speedlight but I must protest a bit and ask that people download and read their user manual for same on Godox website at:

<http://www.godox.com/EN/Download.html>

The one thing that scares most all new, intermediate and even more photographers is using flash photography, the how, the when and so on. However the fastest path to learning the speedlight is failure honestly, and only a day or two worth of failure. When you have the time, go around using your speedlight and trigger on anything and everything, and learn what caused overexposure, or under, and about sync speeds, HSS and the limitations of HSS. 95% of professional photography IS flash photography for many reasons, namely sensor saturation and dynamic range compression between ambient and subject but much more than that.

A cheap camera with a speedlight is far more useful and powerful a tool than an expensive camera and lens with no lighting. The Godox 685 and Xpro trigger are only \$180 in total and the best purchase you will make for your Fujifilm camera. Photography on the side of the gear is a system, not just camera and lens. Lighting is all-important.

The single best investment in your time and money is absolutely the purchase of a speedlight and trigger for your Fujifilm camera and spending a day or two failing with it, learning what you did wrong, and very quickly growing in confidence in how to use this incredibly important tool. The best part of anything is control over something, rather than being at the mercy of something, and when you are at the mercy of ambient lighting, this makes photography quickly miserable and frustrating, low tonality unsaturated ambient lighting shots gets old, and you spend all your time chasing great light rather than popping in 4 AA batteries and MAKING GREAT LIGHTING!



SHOOT THE AMBIENT, RAISE THE FLASH TO MEET IT. LEARN “EXPOSE & RAISE”

Everything is about dynamic range and lighting ratios (which is why light meters are still so useful). The best flash photography is flash that doesn't appear to have been used in the shot. Everyone has encountered horrific backlit situations where even the best dynamic range camera would be crushed to expose correctly. People know they need flash but they don't know what to do. They want to shoot wide open, but even at the lowest ISO this is a problem since their sync speed is only $1/250^{\text{th}}$ (in most cases) and that speed is insufficient to shoot wide open, and further still HSS is far too weak to shoot at any distance much past 15+ feet...and by the way this is why hypersync and leaf shutter cameras are so important!

The very same reason I shoot all manual and TTL with flash compensation at events is the same premise you need to understand to conquer backlit problems. The answer is called **EXPOSE & RAISE**. Everyone can remember **EXPOSE & RAISE**,...but what does that mean? It means go all manual (be sure you use no shutters above your sync speed unless its close to your subject and you can do HSS) and set exposure for your ambient light, if you need to take a test shot to dial that in, fine. But what about the subject that is now all in shadow with muddy nearly-unrecoverable underexposure? Its simple, you now **RAISE** your second layer (lighting ratios!) of light from your flash or strobe to fill (as you see fit) to compress the dynamic range such that now you have the shot you want with perfectly exposed ambient illumination and plenty enough light to saturate and “pop” your subject. **EXPOSE for your ambient, THEN you RAISE YOUR FLASH ILLUMINATION** such that instead of a ratio of 10 to 1 ambient/background and subject (as backlit), you have a ratio of 1 to 2, or 1 to 1, as you deem it for the composition. This also makes post production so very easy to finish.

Now instead of stressing about shadow recovery in post production at the computer you have tons to work with and make it look however you want. What is flash really for? Exposure? Yes, kind of, but its really about saturation (“pop”, i.e. image fidelity) and dynamic range compression. No camera on earth can work with crazy lighting ratios, something is either lost or clipped if you go down that road.



DIY IS PROFESSIONAL, JUST LISTEN

People usually think they can buy everything they need and DIY is some form of “broke person option”, however this is wholly untrue for photography and lighting mods. The best photographers on earth have had to create unique light mods even in studios with all the lighting gear you could ever image and hope for just laying around. Why? Because all the necessary things for bounce, diffusion and more cannot all be bought. Every major photography studio worth its salt contains piles of construction gear for making DIY light mods, despite having a massive fortune in strobes, octaboxes etc. laying around. 90% of product photography setup looks like an arts and crafts fest in a high school class.

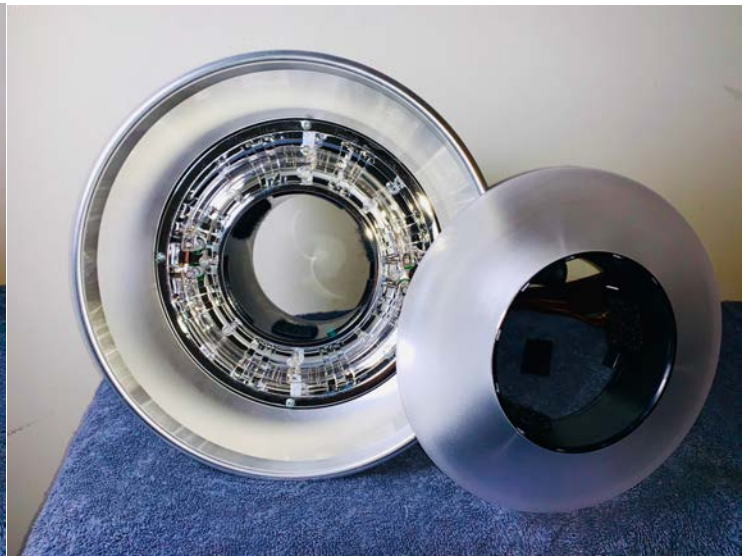
With plastic sheeting you can get from any hardware store (used for making signs), genuine ducting tape, which is real aluminum with a sticky back, a roll of industrial velcro, a laminating machine and some art supply store translucent tracing paper you can make a fortune with of light mods for just \$1 or \$2 each, and make things you cannot buy for any price from retail photography stores.



ALIEN BEES ABR800 RINGFLASH IS THE #1 MONEY MAKING LIGHTING DEVICE

It might be big and ugly but this is the single best lighting device for printing money that exists. It does require your patience to perform a couple tiny modifications, such as adding Velcro to allow a neck strap, adding a \$20 video grip and making a Velcro retention modification to the camera base plate. \$30 of modifications in total. You should go to the flickr group for this light mod to see the unique light it throws on the subject. Further more there is a 30" moon unit (a sort of huge beauty dish) that is also made for the ABR800. 6 stops of variable power from 10WS to 320WS. Along with a vagabond mini lithium power back sold by PaulCBuff this unit is utterly portable and very powerful! I even designed a macro lighting mod to use with this unit. It's the pinnacle of amazing versatility.

As you can see there are two half-moon xenon tubes at the front. There is a light stand mount on the bottom and it come with an umbrella reflector mod for mounting any size umbrella so you can use it like any other conventional studio strobe. It has 320WS of power.



THE BEST OPTION STUDIO STROBE, THE PAUL C BUFF EINSTEIN UNIT

The single best do it all studio strobe and the best customer service on earth is the PaulCBuff Einstein unit. Options between 2.5WS to 640WS with tight color control, action stopping power of 1/13,500th second. Full function and easy to use radio control units are amazing and making changing both modeling light and output so easy. I have four of these units, but one is plenty enough to make anyone happy. Now PaulCBuff has distribution, sales and service in Europe! For an even smaller entry unit, the Digibee DB800 is the best option with 320WS of power and a very powerful LED modeling light.



THE PAUL C BUFF OCTABOX & GRID

While I own a pile of softboxes and they do have their unique uses and attributes, nothing is more universally useful than an octabox. Paul C. Buff has 3 different sizes, however my favorite is their medium 47" octabox, and since lighting is only half the picture, control is the other half, you need to get the grid to keep out spill. Control is everything. Not shown is the front diffuser panel these octaboxes come with. These are not rod insertion units, meaning you have to put them together every time you want to use them. People immediately understand why the cheap junk on Ebay is so undesirable, they're a total pain to put up and down. These are very toughly made and assemble as fast as an umbrella with a patented design. Everyone should get a quality octabox for their studio strobe.



REFLECTOR HEAD LIGHT MODIFIERS

Not shown, but standard "bowl" or reflector heads have countless mods, such as snoots, barn doors and grids you can add to them, as well as gel holders for effect, especially backgrounds and hair lighting. The most important aspect of light is control and its utterly necessary to purchase honeycomb grids for your strobe reflector heads, these come in different degrees of control. Likewise too gels for gel holders that fit on the end of reflector heads. All of this can be found on Paul C. Buff's website.

<https://www.paulcbuff.com/Light-Modifiers>



PAUL C. BUFF RADIO TRIGGERS & RECIEVERS

The CyberSync transceiver unit attaches to the Digibeers or Einstein units and communicate with either the very simplex CyberSync transmitter that mounts on the hot shoe or the very advanced hot shoe mounted Cyber Commander (love it!) that lets you stay where you are and control power, and modeling light all via the commander. This saves a ton of time, not to mention there is a built in light meter on the back of the unit. The new CyberSense has a touch-slider control for power output and modeling and is a “halfway between” unit of the simplex transmitter and the Cyber Commander which can change countless levels on connected strobes. The Cyber Commander can also be used in stand alone just to adjust all the power and settings which is what I recommend, with it hanging around my neck. These are radio units only for PaulCBuff strobes.



CyberSync™ Trigger Transmitter 2

The CyberSync™ Trigger Transmitter mounts onto your camera's hot shoe to provide wireless firing.

\$59.95



CyberSync™ Transceiver

Forms an all-digital interface between the DigiBee or Einstein™ flash unit and the CyberSync™ Trigger Transmitter 2 (CST2) and/or the Cyber Commander™.

\$29.95



CyberSense

Simple 3-button slider remote for wireless control of up to four flash units!

\$79.95



PORTABLE POWER FOR YOUR STUDIO STROBE

Power! I have a pair of these lithium packs sold by Paul C. Buff, they're amazing and can go all day long in most cases, they are the size of a small loaf of bread. I have straps on mine for hanging off my shoulder with use with the ABR800 ring flash unit, but they can hang on a light stand and power your favorite strobe out in the field. Incredibly useful for everything, these pay for themselves overnight.



GODOX AD200 PERFECTION BETWEEN STUDIO STROBE POWER & SPEEDLIGHT PORTABILITY

The Godox AD200 is the perfect middle-ground professional lighting tool, exactly halfway between a speedlight and a professional studio strobe. With 200WS of power (that's quite a lot) and fast exchangeable batteries, it's an amazing unit, and also does HSS. It comes with two heads, at left you see the bare bulb head upon which you can make or mount countless different light mods. And at right the speedlight head with Fresnel panel.

At the back left not included is the bare bulb protector for travel use. At back is a barn door kit with included honeycomb grid for attaching to the speedlight head. With this unit (or more!) and a pair of speedlights, you can do 95% of all flash photography needs! Just remember to buy those accessories: round flash head, and spare batteries, & especially the head extension kit (see below).



GODOX AD200 DIY BEAUTY DISH. WEIGHS NOTHING AND COSTS \$3 TO MAKE

This is an example of a Godox AD200 bare bulb head DIY light mod that works so amazing. It weighs nothing, collapses totally flat and takes only 20 mins. and \$3 to make!



GODOX AD200 ROUND HEAD & ACCESSORIES

The Godox AD200 round flash head (a bare bulb xenon tube inside a miniature reflector dish with a diffuser plate at the top. This accessory head comes with magnets to attach it immediately to many different light mods that are sold in the Godox AK-R1 accessory pouch. See below image, it comes with filters, a snoot, barn doors, a magnetic honeycomb, a filter holder, a dome head and also a special diffuser. Really this round head for the Godox AD200 is a must buy.



GODOX AD200 CASE & EXTENSION CABLE A MUST BUY!

This is an absolute must buy for the Godox AD200! The XP-200 6 foot head extension cable and the Godox AD200 pouch called the “flashpoint pouch”. You can (I mounted a belt-clip ring on the pouch) take ALL the weight of the Godox AD200 and its battery and put it low, either on a light stand, or on your belt, and just have the head out wherever you want it.

Literally the Godox AD200 becomes its OWN light stand weight, and that’s awesome! The versatility of getting the head off the unit cannot be understated. The lighting options and putting these heads on the end of a quickstick or monopole with no real ultimate weight yet have amazing power, is unmatched!



GODOX AD200 LIGHT MOD HEADS FOR THE BARE BULB HEAD ATTACHMENT

The Godox AD200 dome diffuser, and the streaklight standard reflector, with the ability (at right) to add a honeycomb inside! There are many light mods you can buy for your Godox AD200 including different heads. The Godox AD200 comes with two heads however, the standard speedlight head and the bare bulb head.



GODOX AD200 NECESSARY ACCESSORIES TO MAKE THINGS EASIER

These are amazing units to use with your Godox AD200. On the left is a video grip you can attach at one of the two tripod screws on the AD200 unit, I also attached a carabineer so I can hang the head at the end of the extension cable off my belt. At right is the Impact QuickStik+ Telescopic Handle at the end of which is the Manfrotto Snap Tilthead with Shoe Mount that you can lock in the head at the end of the extension cable of the AD200! Amazing!



FUJIFILM TTL PINOUT CONNECTIONS ON THE HOT SHOE

Fujifilm hot shoe PIN connection point orientation is THE SAME as that for Canon. However this DOES NOT mean that you can use canon speedlights for TTL/HSS on a Fuji camera, rather TTL cables are extremely useful for NISSIN and Fujifilm EF-X500 speedlights, also too Godox. There are reliability benefits to using TTL cables and they're extremely useful for non-Radio equipped speedlights for getting the flash OFF THE CAMERA which is very important for lighting expression and angles, of which hot shoe mounted lighting is the most unflattering flash photography for portraiture and least capable for product photography, and especially for macro!! I recommend the Vello branded cables 6.5 feet minimum. 33' foot cables are also available.

Home / Photography / Flashes & On Camera Lighting / Flash Accessories / TTL Cords & Accessories / Vello QCS-C6

Vello Off-Camera TTL Flash Cord for Canon Cameras (6.5')

B&H # VEOCSC6 • MFR # QCS-C6

The image shows a screenshot of a product page for a Vello Off-Camera TTL Flash Cord. On the left, there is a photograph of a hand holding the black coiled cable, which is connected to a camera's hot shoe. Below this, there are smaller icons showing different ways to use the cable. The main text area on the right contains the following information:

- In Stock**: Order now to ship today. Eligible for Free Expedited Shipping on orders over \$49.
- Product Highlights**:
 - Compatible with Canon E-TTL / E-TTL II
 - Coiled Cord
 - Mounts to Flash Shoe
 - Mounts to 1/4"-20 Threaded Studs
- Compatibility: Canon**: Buttons for Canon, Nikon, Olympus/Panasonic, and Pentax. Below these are buttons for Sony Multi Interface Shoe and Sony/Minolta.
- Length: 6.5'**: A selection menu with options for 1.5', 3', 6.5' (selected), and 33'.
- Pricing and Purchase**: A quantity selector set to 1, a price tag of \$32.95, an 'Add to Cart' button, a 'Send with SmartGift' button, and an 'Add to Wish List' button.
- True Know-How**: A section with a 'Live Chat' button and contact information: 877.901.8130 and a 'Request Callback Email' button.

EXCELLENT MACRO RINGLIGHT ON THE CHEAP!

You can create this with any speedlight for your Fujifilm system! Go onto Ebay and purchase (\$20 to \$40+) a microscope fiber optic ring light! These are made tough as hell and they work 100% pure gold (with no moving parts and nothing to break too!!) as a macro ring light. You will need some Velcro strips and a very cheap adapter ring of the right size to screw onto the front of your lens. You will need to cut or drill out the correct sized hole in the DIFFUSER attachment for the front of your speedlight that came with your speedlight. Make sure you buy the correct size microscope fiber optic ring light that has a center hole large enough for your macro lens.



YOU CAN USE NON-FUJIFILM PINOUT SPEEDLIGHTS WITH YOUR GODOX SYSTEM REMOTELY!

If for example, you have a Godox Nikon speedlight you CAN use this 100% for TTL and HSS and everything else IF you use it remotely as operated by the XPRO trigger (and the older radio unit) for Fujifilm by Godox, this bypasses the pinout connection on the bottom of the speedlight which are only for direct TTL communication between the camera and the speedlight. The same goes for all Godox speedlights, no matter which camera system they're made for, all will work 100% with your Fujifilm camera so long as they are used remotely via radio trigger from one of two different Godox radio triggers such as the XPRO or the earlier transmitter.



BEST SPEEDLIGHT TO PURCHASE & WHY

On the left is the Nissin i60a and its radio transmitter unit, in the middle is the GODOX 685 and its Xpro trigger, on the far right is the Fujifilm (made by Metz) EF-X500 speedlight.

The Nissin i60a is currently \$340 and \$90 for the Air1 commander, for a total of \$430

The GODOX 685 is \$110 and \$70 for the XPRO trigger, for a total of \$180

The Fujifilm EF-X500 is \$375 and is optically slaved, so no radio option is possible.

The two advantages, despite the high price on the Nissin i60a is that its very powerful yet small and has a great no-look flash compensation wheel on the back that you can adjust without taking your eye off the viewfinder. Alas the AF assist on the Nissin speedlights does NOT work on the Fujifilm systems!

The Fujifilm EF-X500 has, alas, a nasty white-light for AF-assist that will get you punched in the face using it in dark shooting situations! Further more there is no option for remote use unless you buy yet ANOTHER EF-X500 and optically slave it, with line of sight only. However the EF-X500 has the best consistent HSS exposure compensation of any of these speedlights herein mentioned.

The GODOX V860 (not shown) is \$160 and has a fast-recharge internal lithium pack for faster recycle times, the downside of this is the necessity of packing and buying spare VB-18 power packs at \$40 each. However the V860 is essentially the 685 with a fast-cycle internal power pack which eliminates the need for buying an external GODOX PB960 power pack for ultra-fast recycle on the speedlight capacitor. (See power pack info below). Also too the AF assist cross hatch from the Godox XPRO trigger is absolutely wonderful and so useful.

Honestly you should not even dare hesitate to purchase the GODOX unit (either the 685 or 860) and the Xpro trigger! This is one rare time where it's not even up for debate. get it. period!



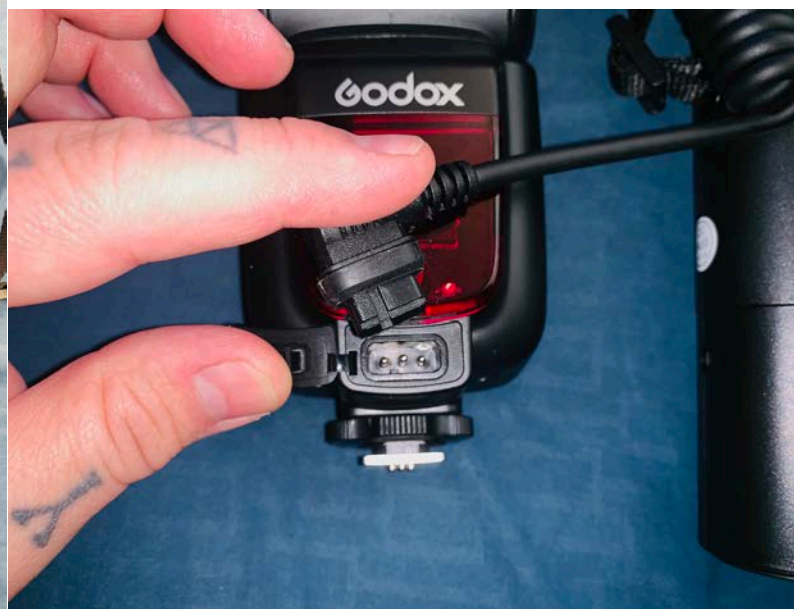
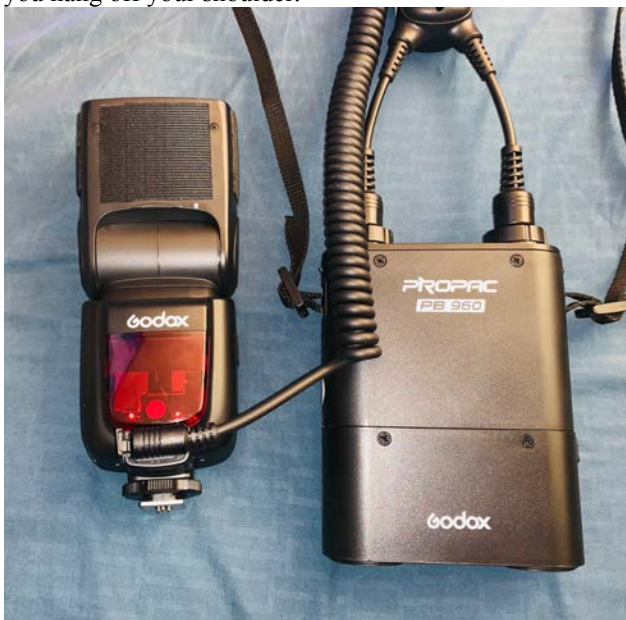
ALL EVENT & WEDDING PHOTOGRAPHERS NEED A SPEEDLIGHT POWER PACK, PERIOD!

Regardless of the speedlight you're using, all the AA batteries in the world will NOT recycle the speedlight capacitor fast enough for events and weddings, or photojournalism. You must have and use a power pack. You still need the AA batteries to power the brain of the speedlight, but a power pack near-instantly recharges the speedlight capacitor for fast follow up flash shots. Quantum turbo packs are the best, but they're \$650+ compared to \$110 for Godox PB960 packs. Either one recycles the speedlight just as fast, and the Godox has the advantage of having removable battery packs attached to the bottom.

There are 4 different kinds of Godox cables, one for Canon, Nikon, Sony, & Metz, the IMPORTANT FACT is that the Godox speedlights themselves use the CANON CABLE which is part: PB-CX

Unless you buy a package deal, the Godox PB-960 does NOT come with any cable needed for using it!

As you see pictured below the cable attaches under the flap on the front of the speedlight. The power pack comes with a strap which you hang off your shoulder.



GODOX DB-02

The PB-960 Godox power pack has 2 banks of internal batteries, and for even faster than fast speedlight recycle time, the use of the DB-02 shortens that by making a splitter 2 into one for attaching the PB-CX cable which then attaches to the Godox speedlight



SPEEDLIGHT VELCRO!

There is a very good reason you see Velcro on the heads of all professional photographers speedlights, for attaching light mods, most of which are DIY light mods. The best speedlight mods cannot be bought, rather they're made very cheap and simply at home.



FLASH Q TRIGGERS

These cute little triggers, no bigger than dice cubes are amazing and perfect for use on the X100F, or X-T30 etc. for firing older cheap speedlights and other lighting devices. They're powered by watch batteries and the one on the left goes on your hot shoe, and the one on the right goes on the base of some speedlight. No HSS or TTL is possible, they are single pin-contact fire only devices.



POCKET WIZARD. STILL THE INDUSTRY STANDARD

While some complain about their price, these are the go to standard for remote transceivers, which can either fire speedlights (mostly redundant now) but especially studio strobes. Further more they are long distance transceivers, very tough and well made. Their reliability is the standard for all others.



FIRST CURTAIN, SECOND & AUTO FP (HSS) HIGH-SPEED SYNC

Learn well WHEN and WHY to set 1st, 2nd curtain, or HSS (AUTO FP) on your Fujifilm system with the appropriate speedlight and settings. 1st curtain the flash fires immediately after the shutter opens which is what you should use most of the time. 2nd curtain the flash fires just before the shutter closes. HSS/Auto FP is pulsed light so fast you cant see it pulsing, but covers the MOVING SLIT (of the 2 shutter curtains) as it travels from the top to the bottom of your sensor. Its very important you learn these settings and when to use them without even thinking about it!



TTL WITH FLASH COMPENSATION SO INCREDIBLY USEFUL!

The best option for event photography and weddings also is all manual on your camera and TTL flash photography with flash compensation for compensating for changing reflectance values.



AF ASSIST

Don't forget for darker situations to turn ON (if appropriate and allowed) your AF assist light. In the case of the Godox XPRO trigger, this works wonders and is a great reason to ALWAYS keep your XPRO trigger on your hot shoe for AF assist and focus



FULL CONTROL GO MANUAL!

For macro & portraiture, go all manual on your speedlight. There is a reason TTL doesn't exist for the most part on ALL expensive studio strobes, because nobody needs or wants it for use on same. Additionally light meter use to determine lighting ratios and what to adjust necessitates shooting all manual. Be a control freak and use manual flash output as often as possible. Some things dictate TTL use, such as sports, action, events etc., but for everything else, manual is really the best option.



THE END

